

Summer 1998

# 1998 Illinois Shakespeare Festival

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# ILLINOIS SHAKESPEARE FESTIVAL 98

THE  
FALCON'S  
PITCH

MUCH  
ADO  
ABOUT  
NOTHING

MEASURE  
FOR  
MEASURE

AT EWING MANOR



# ILLINOIS 98 SHAKESPEARE FESTIVAL

## THE FALCON'S PITCH

ADAPTED BY JEFFREY SWEET

FROM WILLIAM SHAKESPEARE'S *KING HENRY VI*, PARTS 1, 2, AND 3  
JUNE 18, 20, 26, 28, JULY 7, 10, 15, 18, 22, 24, 26, 28, 31, AUGUST 2, 6



## MUCH ADO ABOUT NOTHING

BY WILLIAM SHAKESPEARE

JUNE 19, 21, 25, 27, JULY 5, 9, 12, 17, 21, 23, 25, 29, AUGUST 2, 8



## MEASURE FOR MEASURE

BY WILLIAM SHAKESPEARE

JULY 3, 8, 11, 14, 16, 19, 26, 30, AUGUST 1, 7



EWING MANOR, BLOOMINGTON • WESTHOFF THEATRE, NORMAL

CALVIN MACLEAN  
Artistic Director

FERGUS G. CURRIE  
Managing Director

PETER GUITHER  
General Manager

*The Illinois Shakespeare Festival is a professional theatre employing members of Actors' Equity Association, the Union of Professional actors and stage managers in the U.S.A.*

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# THE FALCON'S PITCH

JEFFREY SWEET'S ADAPTATION OF  
WILLIAM SHAKESPEARE'S  
KING HENRY VI, PARTS 1, 2 AND 3

## DIRECTOR'S NOTES

*"Henry the Fourth by conquest got the crown."*

Henry the Sixth speaking of his grandfather Henry Bolingbroke.

Thus *our* Henry, a devout, Christian, and profoundly moral man in a political world that endures not, nor entertains any of the above, steps into the maelstrom of England's inter-familial civil war: the War of the Roses.

In the eyes of the world, Henry the Sixth sits weakly upon the throne. He is indifferent and reluctant to the brutal imperatives of ruling and thereby creates the fateful power vacuum at the top of the Realm. For the throne he seeks is not of this world. And while he naively embraces his role as God's anointed sovereign, it is through the course

of our play that he comes to understand a different biblical lesson: that the sins of the forefathers (Henry the Fourth and Henry the Fifth) will be visited upon the children.

*"'Twas by rebellion against his king!"*

York's reply that Henry's grandfather in fact overthrew their great-uncle Richard the Second.

You see, when Henry the Fourth killed his cousin, Richard the Second, and took the English crown, he overthrew the natural (*Divine?*) order. And for all of the forceful arguments of Henry's strengths and Richard's weaknesses, only one message emerged: if you are strong enough and powerful enough, anyone can be the king! The message rings clearly down three generations and into the world of *The Falcon's Pitch*. It continues to ring through what remains of our twentieth century.

Ruthless, furious, feuding factions of first and second cousins, uncles and nephews have grown-up like insidious vines in the garden of Henry's meek and church-like husbandry. Everyone has an ambitious path to the throne charted over the backs of friends and foes alike. And everyone has an equally cynical plan to fully exploit the weakness of Henry's rule for their own advantage.

Into this powder keg walks the mother of all kitchen matches: Margaret of Anjou. A beautiful French princess who agrees to a cynical and duplicitous marriage to Henry the Sixth, she takes to this poisonous soil with little difficulty, gradually adapts, and begins to send out her antagonistic roots. Thereby, Margaret propels these doomed families and England itself into a violent hell that will not cease until the last drop of blood is shed at Bosworth's Field (*Richard the Third*). The growth and evolution of this extraordinary woman is as good as





any in dramatic literature, and to the extent that she is largely unknown, we are also pleased to introduce her to you.

For all of their horror and treachery, William Shakespeare has rounded these men and women with a delightful humanity that keeps boiling up through all of their self-seeking and dastardly deeds. This is a political world where the principals will use whatever means, ploy or accusation to further their own ambitions. You, gentle audience, need look no farther than our nation's capital, or the multitude of Talk Show Pundits, to hear the modern echoes of Shakespeare's play. And I assure you, no matter where you reside along the political spectrum, you will see some familiar faces tonight.

*What am I getting at? Why are we sitting here, in the middle of the night, looking at this wonderfully devious, ultimately tragic play? Because in the heart of that dark and horrific century there were quiet moments of hope and ample opportunities for justice, equity and peace. They went largely ignored!*

I believe Mr. Shakespeare would have you listen, and to see if you can hear them still.

*"The light shines in the darkness, and the darkness has not overcome it."*

St. John the Divine

## PRODUCTION STAFF

Director  
Bruce Colville

Costume Designer	Scenic Designer
Kathryn Rohe	John C. Stark

Original Music	Sound Designer
Mark Larson	Woodrow Hood

Lighting Designer	Dramaturg
J. William Ruyle	John Poole

## CAST

### Adversarii Personae

Henry the Sixth (King of England)	JAMIE AXTELL*
Queen Margaret of Anjou (Queen of England)	TANDY CRONYN*
Humphrey, Duke of Gloucester	
(Protector of the Realm, Youngest Brother of Henry V)	STEVE YOUNG
Cardinal Beaufort (Bishop of Winchester, half brother to Henry IV)	PATRICK O'GARA*

### House of Lancaster

(Descendents of John of Gaunt, fourth son of Edward III)

Edward, Prince of Wales	MARK LARSON
Duke of Somerset	BRAD JOHNSON*

#### and their allies...

William de la Pole, Marquis of Suffolk	ERIC KRAMER*
Duke of Buckingham	ALEX KITAY*
Old Clifford of Cumberland	STEVE YOUNG
Young Clifford	PETER DADDABBO*
Earl of Northumberland	ERIC KRAMER*
Exeter	TIMOTHY KANE*

### House of York

(Descendents of Edmund Langley, fifth son of Edward III,  
also from the line of Lionel of Clarence, third son of Edward III)

Richard, Duke of York	RODERICK PEEPLES*
his sons, Edward (later Edward IV)	JOSHUA COOMER
George, Duke of Clarence	DAN WOLFE
Richard (later Richard III)	JAY WHITTAKER
Earl of Rutland	AARON FLEISHER

#### and their allies...

Earl of Salisbury (Brother-in-Law to Richard, Duke of York)	CHRISTOPHER JOHNSON*
his son, Earl of Warwick	CHRISTOPHER PETERSON*

### Others...

Dame Eleanor Cobham (Wife of the Protector)	DEB HEINIG*
Reignier, Duke of Anjou (Father of Margaret)	TIMOTHY KANE*
Elizabeth Woodville (Wife of Edward IV)	ANNMARIE BENEDICT*
her son, Young Ned (later Edward V)	HAYDEN YOUNG
Sir John Hume (a priest)	DAN WOLFE
Southwell (a priest)	JAY WHITTAKER
Thomas Horner (an armorer)	PETER DADDABBO*
his apprentice, Peter Thump	RAVI GAHUNIA*
Saunders Simpcox	TIMOTHY KANE*
Mrs. Simpcox	ANNMARIE BENEDICT*
Mayor of St. Albans	JOHN FISCHER
Beadle	JOSHUA COOMER
Pirate Captain	TIMOTHY KANE*
Walter Whitmore	PETER DADDABBO*
Pirate Master	ANDRES MUNAR
A Father	PATRICK O'GARA*
A Son	BRAD JOHNSON*
A Page	AARON FLEISHER
Roger Bullingbrook (a conjurer)	ANDRES MUNAR
Margery Jordan (a witch)	CARRIE LEE PATTERSON*
A Second Witch	ERIN SCHNEIDER
Tutor	JOHN FISCHER
Keepers	JOHN FISCHER, STEVE YOUNG
Sheriff	JOSHUA COOMER
Messengers	JOSHUA COOMER, ANDRES MUNAR
A Gentleman	JOHN FISCHER

### Soldiers, Townspeople, Ladies in Waiting, Pirates, Maids, Falconers

ANDRES MUNAR, JOHN FISCHER, RAVI GAHUNIA\*, CHRISTOPHER PRENTICE\*,  
JOSHUA COOMER, MARK LARSON, ANNMARIE BENEDICT\*, DEB HEINIG\*,  
CARRIE LEE PATTERSON\*, ERIN SCHNEIDER

### Musicians, Groundlings, Vandals

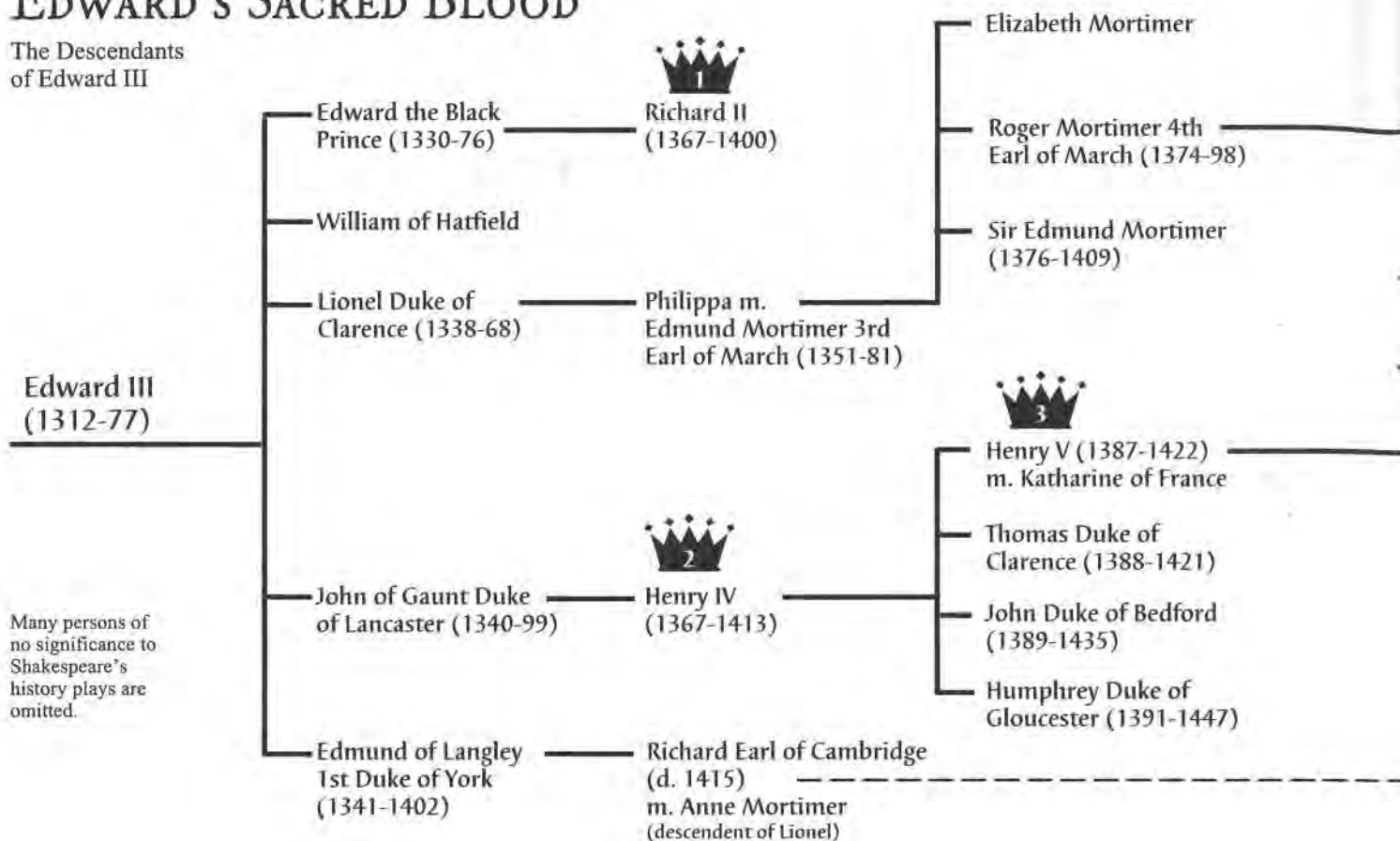
MARY CATHERINE BURKE, GLYNKA L. FRITZ, JESSICA SCHULTE, RYAN SWIKLE

\*denotes member of Actors' Equity Association

+denotes Equity Membership Candidate

# EDWARD'S SACRED BLOOD

The Descendants  
of Edward III



## LEGITIMIZING MEDIEVAL MYTH:

### CONFLATING FACT AND FICTION IN HENRY VI, PART 1, 2, 3

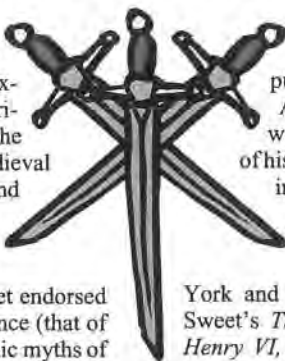
"Think, when we talk of horses, that you see them . . .  
For 'tis your thoughts that now must deck our kings."  
Prologue to *Henry V*

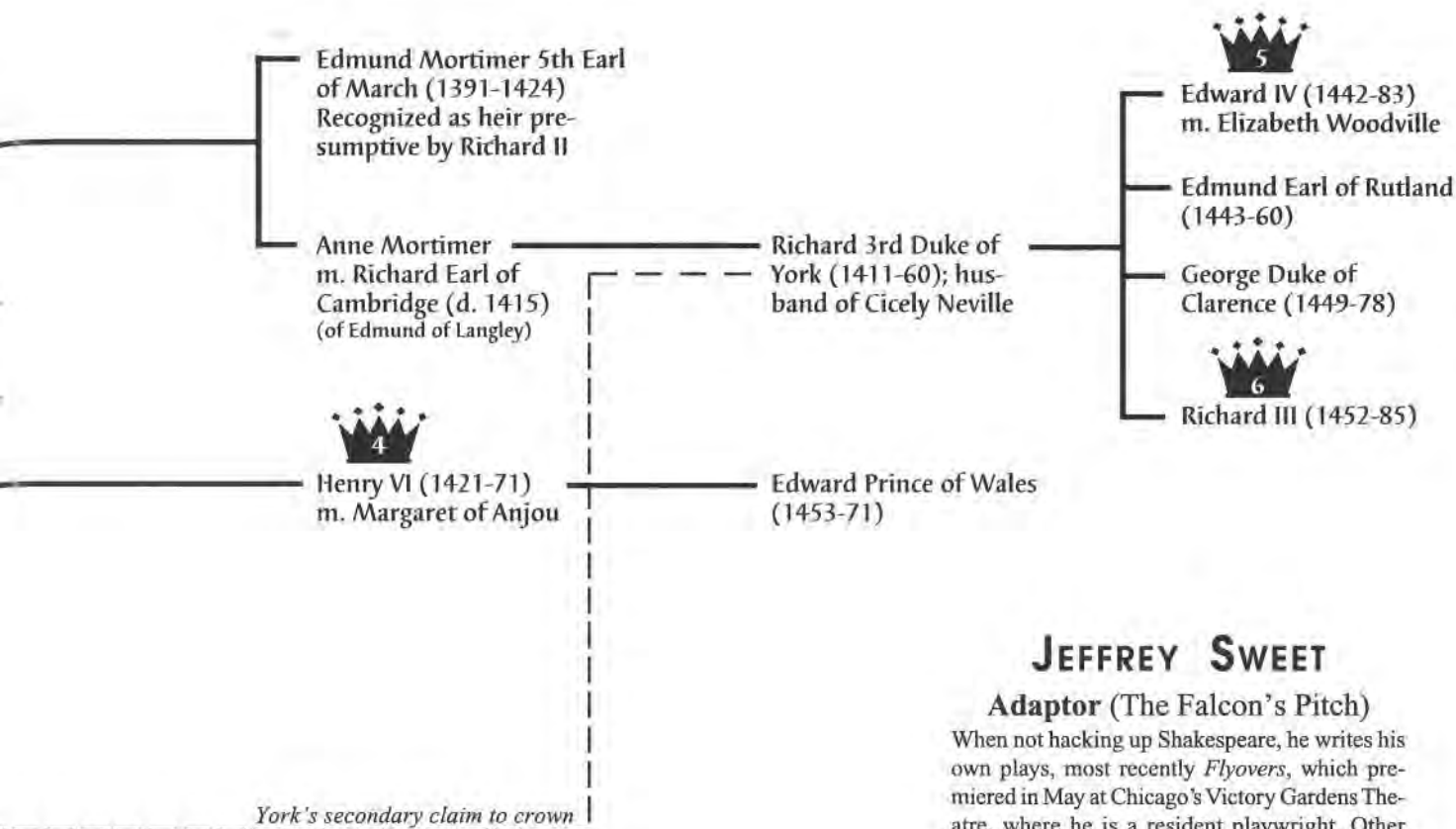
by John Poole

It must have been with some sense of national pride that the Elizabethans viewed Shakespeare's dramatic retelling of medieval English history. As the action unfolds, at least as Mr. Shakespeare tells it (consensus among scholars has it that the Bard is the sole author of the piece, not a mere collaborator as was once believed), events and characters, villainous and beloved, are condensed or expanded, excised or embellished, juxtaposed or fabricated from whole cloth. Shakespeare knew well the tastes of his audience and their apprehension of medieval lore. Drawing on cultural memory, oral tradition, and suspect chronicles, Shakespeare, in partnership with his audience, asks them to "deck our kings" with their thoughts. Fact and fiction merge into a muddled single account accepted as truth. Essentially, the Poet endorsed Tudor mythology as embraced by his London audience (that of Yorkist villainy, deserved or not) by reifying the iconic myths of nationalism handed down anecdotally and through "official" historical accounts; a peculiar yet effective blend of fact and

fantasy emerges as revered to the English as our own George Washington and his bout with a cherry tree or his crossing of the Delaware. For the Elizabethans, it represents a "nostalgic lament for a lost paradise" (Pollard) out of which Shakespeare deftly shapes a malleable blend of myth and fact to bend historical events toward his theatrical purposes.

Among his earlier works, *Henry VI, Parts 1, 2, and 3* weaves a dramatic account of seemingly endless parades of historic characters, figures both mythic and historic. The impetus of the "War of the Roses" is shaped by two basic characteristics: that of dynastic struggle and that of a series of private vendettas. As dynastic struggle there was the feud between Lancaster and York and later between York and Tudor. However, Jeffrey Sweet's *The Falcon's Pitch*, an adaptation of Shakespeare's *Henry VI, Parts 1, 2, and 3*, narrows the struggle for power between the former. The heart of contention between these two dynastic families is York's claim as legitimate heir of Richard II,





## JEFFREY SWEET

### Adaptor (The Falcon's Pitch)

When not hacking up Shakespeare, he writes his own plays, most recently *Flyovers*, which premiered in May at Chicago's Victory Gardens Theatre, where he is a resident playwright. Other works include *Porch*, *The Value of Names*, *American Enterprise*, *With and Without*, *Ties*, and the musicals *I Sent a Letter to My Love* (written with Melissa Manchester) and *What About Luv?* (written with Susan Birkenhead and Howard Marren); these have been produced off-Broadway, on regional and international stages, and in radio and TV adaptations. Other TV credits include writing for series, sitcoms and TV movies, including the award-winning adaptation of *Pack of Lies*. Books include *Something Wonderful Right Away* (about Second City) and *The Dramatist's Toolkit* (on playwriting technique). Jeff is a member of the Council of the Dramatists Guild. He also runs an on-line playwriting workshop (email DGSweet@aol.com for information).

who ceded (by force) his crown to Henry IV. Thus the legitimacy of Henry VI's reign rests, as York argues, on his grandfather's usurpation of the crown and not on right of inheritance. The struggle is also fueled by personal animosity generated by rivalry for command in France and control of those lands acquired under Henry V. At the center of these antagonisms was the ineffectual Henry VI, who was dominated by his queen, Margaret of Anjou.

Although infrequently produced today, the struggle for power between the two noble houses was intensely fascinating and popular in Shakespeare's day and established him as a major theatrical force in London. Implicit for Shakespeare's contemporaries is, as A. J. Pollard suggests, a warning not to rebel against Elizabeth I. Increasingly agitated by issues of succession (at the time this play was first staged, Queen Elizabeth was aging and would die a scant 5 years after its debut, never having named an heir to the throne), the turmoil depicted during Henry VI's reign reflected fears of civil dissension and renewed struggle for the crown. Shakespeare hoped to demonstrate to the crisis-prone Elizabethans the dangers of political disorder, and in this way his "histories" (a genre Shakespeare invented) take a didactic turn. Is it prudent to suffer the tyranny of a monarch who might unjustly ascend the throne after Elizabeth, or is it wiser to shoulder the consequences of another bloody, civil feud by overthrowing a usurping monarch?

The tetralogy (*Henry VI, Parts 1, 2, 3* and *Richard III*) reveals a gifted playwright early in his career wrestling with



*But what a point, my lord, your falcon made,  
And what a pitch she flew above the rest!  
To see how God in all His creatures works!  
Yea, man and birds are fain of climbing high.*

— The Falcon's Pitch

➤ continued on page 32



# MUCH ADO ABOUT NOTHING

## SYNOPSIS

Returning from a successful military campaign, Don Pedro and his troops are invited to spend a month of rest and relaxation at the home of old friend, Leonato. Benedick, a young captain, is reunited with his longtime competitor, Beatrice, and they immediately resume their "merry war" of witty skirmishes and scornful repartee. Claudio, another young officer, falls hopelessly in love with Hero, Leonato's daughter. Don Pedro offers

to aid his friend Claudio by impersonating him at a masquerade and wooing for him. The plan works and a marriage is arranged for a week hence. In the interim the young couple, subjected to Beatrice's and Benedick's sarcasm and caustic derision of love and marriage, ally with Don Pedro and the rest of the household to undergo "one of Hercules' labors," that of making Beatrice and Benedick fall in love with each other.

In separate efforts, the men manage to dupe Benedick into thinking Beatrice is madly in love with him while the women convince the eavesdropping Beatrice that Benedick pines for her. Meanwhile Don John, the jealous brother of Don Pedro, has laid a plot of villainous slander to break up the match between Claudio and Hero. He invites Don Pedro and Claudio to witness a secret meeting between one of his henchmen and a maid, making them suppose it an assignation between Hero and a lover.

Later that night a trio of part-time watchmen, working for the inept local constable Dogberry, overhears the henchman Borachio drunkenly describe to his crony Conrade the success of Don John's villainy. Instructed to "comprehend all vagrom men," the watchmen bring the two to Dogberry and his deputy, Verges. They reveal the villains to Leonato, who is hastening to his daughter's wedding, and Leonato instructs Dogberry to examine the prisoners himself.

At the altar Claudio and Don Pedro shame Hero before the whole assembly by telling what they witnessed the night before at her window. The innocent Hero faints and is presumed dead. Leonato, grief-stricken by his daughter's apparent indiscretion, is finally convinced by the Friar and Benedick to stall for time in order to unravel the truth. They will pretend that Hero is dead and await developments. Under the stress of the moment, Benedick declares his love for Beatrice, offering to do anything to prove it. Her command is, "Kill Claudio."

As Benedick, Leonato and his brother Antonio challenge Don Pedro and Claudio for causing the untimely death of Hero, Dogberry and Verges arrive with the prisoners who make full confession of their villainy. Claudio, in great grief, begs Leonato's forgiveness, which he is granted on condition that he make a public declaration of Hero's innocence and agree to marry Leonato's niece who is "almost the copy" of the dead Hero. Claudio agrees and the next day all is happily resolved as Claudio and Hero are reunited and Beatrice and Benedick publicly acknowledge their love for each other to the delight of all.



# DIRECTOR'S NOTES

We approach the familiar comedy, *Much Ado About Nothing*, in the same way we revisit a great piece of music. The melody remains the same, but each performance, played by a different orchestra, interpreted by a different conductor and musicians, provokes new insights, feelings, and appreciation. We know the story of Claudio and Hero and Beatrice and Benedick, but what will be new in the telling?

*Much Ado* is a verbal and earthy play. There are no Hymenal visions (as Don Pedro says, "We are the only love-gods") and no great autumnal poetry (Beatrice and Benedick speak almost entirely in prose). Instead the play deals with the power of words and the proper use of words. Words control the play by causing all of the action. The text is a musical score of shimmering, skittering, squabbling, quibbling words. The plot and subplot hinge on words overheard and misunderstood, and language masks true feelings as often as it reveals it.

John Simon sees *Much Ado* as one of Shakespeare's most Pirandellian plays:

The play is about illusion and reality; deception, self-deception and unmasking; the superficiality and mercenariness of a society where semblances could lead to tragedy and only the unlikely accidents enable order to reassert itself.

In contrast to the war from which the troops are returning (in this treatment, the U.S. Army's brief 1917 foray into Mexico in pursuit of bandit Pancho Villa who had attacked the border town of Columbus, New Mexico), there is a continual "merry war" of wits between Beatrice and Benedick throughout the play. Perennial warring lovers, they are *The Taming of the Shrew's* Kate and Petruchio with masters' degrees—sensitive sensible people who know the world and themselves. Shakespeare demonstrates through them, and others, man's natural tendency to compete and win.

Like any major symphony or play, *Much Ado* is abundant with contrasting movements, characters, sub-themes, rhythms and actions. Set in the Land of Enchantment, we trust this rendering will motivate you to relish anew this comedy classic.

# CAST

Leonato, wealthy rancher of Messina	PATRICK O'GARA <sup>+</sup>
Antonio, his brother	STEVE YOUNG
Hero, Leonato's daughter	DEB HEINIG <sup>+</sup>
Beatrice, Leonato's niece	REBECCA MACLEAN*
Margaret, companion to Hero	ANNMARIE BENEDICT <sup>+</sup>
Ursula, companion to Hero	CARRIE LEE PATTERSON <sup>+</sup>
Don Pedro, Colonel, U. S. Army	CHRISTOPHER PETERSON <sup>+</sup>
Benedick, Captain	PHILIP EARL JOHNSON*
Claudio, Lieutenant	TIMOTHY KANE <sup>+</sup>
Don John, Major, bastard brother to Don Pedro	JAY WHITTAKER
Balthasar, Private, attaché to Don Pedro	CHRISTOPHER PRENTICE <sup>+</sup>
Conrade, Sergeant	PETER DADDABBO <sup>+</sup>
Borachio, Sergeant	BRAD JOHNSON <sup>+</sup>
Dogberry, a local constable	RODERICK PEEPLES*
Verges, deputy to Dogberry	JAMIE AXTELL <sup>+</sup>
Francis Seacoal, a security guard	JOHN FISCHER
Hugh Oatcake, a security guard	ANDRES MUNAR
Tom Leathercoat, a security guard	RAVI GAHUNIA <sup>+</sup>
Sexton	ALEX KITAY <sup>+</sup>
Friar Francis	CHRISTOPHER JOHNSON <sup>+</sup>
Antonio's Son	MARK LARSON
Tia	ERIN SCHNEIDER
Cook	JOSHUA COOMER
Boy	NATHAN ADAMS STARK
Girl	ANNA ADAMS STARK
Ranch Hands	DAN WOLFE, ALEX KITAY <sup>+</sup> , JOHN FISCHER
Messengers	CHRISTOPHER JOHNSON <sup>+</sup> , ALEX KITAY <sup>+</sup>
Musicians	SALLY HOFFMANN, GLYNKA L. FRITZ, MARK LARSON, MARY CATHERINE BURKE, RYAN SWIKLE, DAN WOLFE

\*denotes member of Actors' Equity Association

<sup>+</sup>denotes Equity Membership Candidate

Setting: Messina, New Mexico. In and around the ranch of Signior Leonato  
Time: 1917

Note: there will be one 15-minute intermission.

# PRODUCTION STAFF

Director  
Robert E. Leonard

Costume Designer Tona Schenk	Lighting Designer J. William Ruyle	Scenic Designer Dan Robinson
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Sound Designer  
Woodrow Hood

Original Music  
Sally Hoffmann

# "NOTES NOTES, FORSOOTH, AND NOTHING!": MUCH ADO ABOUT "NOTING"

by John Poole

Create a network series set in New York City, seemingly about "nothing" in which the regulars are self-absorbed egocentrics who babble in pop-cultural sound bites, sprinkle in some fear-of-commitment issues, and — "yada-yada" — you have a hit show. The parallel is apt when we consider that it was all done before some 400 years ago with a play called *Much Ado About Nothing*. Rare are the moments, as in our contemporary example, when the play's characters react with charity or sympathy to crises befallen others; self-absorbed persiflage reflecting more upon the practitioner than the listener is held at a high premium; and fear of matrimony by both genders bear out the analogy. Written about 1599 and first performed sometime before August 1600, *Much Ado about Nothing* is a fictional play from start to last based on popular Renaissance plays (of which seventeen survive) dramatizing the story of the "slandered bride." The main plot belongs to Claudio and Hero and may be traced as far back as fifth-century Greece, but Lodovico Ariosto's tragedy *Orlando Furioso* (1516) serves as the basic framework for the play's action.

Much scholastic criticism has been made of the "nothing" of the play's title. What exactly does it mean? Does it indicate that the play is merely trifling or perhaps even inconsequential? Certainly it represents something more than a vague, general accounting that the trials of lovers in the end prove to be of little consequence. Richard White was the first of many scholars to focus on the title as significant to getting inside the thematic issues of the play. He suggests that Elizabethans would have pronounced "nothing" as "noting." The play is about nothing only in a general sense and should not be construed as an existentialist comment, for much ado is produced entirely by noting. Characters note (observe or eavesdrop) events, and it is upon this that the action of the play turns. Claudio's confession to Don Pedro of his love for Hero is noted by Borachio; Don Pedro again with Claudio, this time accompanied by Leonato, are overheard by Benedick who is unaware they plan to gull him into revealing his true feelings for Beatrice; Beatrice eavesdrops on Margaret and Ursula who also hope to gull their unwitting listener into dropping her feigned disaffection for Benedick; Borachio's "interview" with Margaret (posing as Hero) is noted by the Prince, Don Pedro, and Claudio with disastrous but intended results. All have the currency of mere appearances, and all are executed "without examination or inquiry, [and] are at once invested with all the importance of truth by the parties whose dearest interests are at stake" (Ulrici).

Others scholars take the position that the play should have been titled *Much Ado about Mis-noting* since the characters make poor judgments based on incorrect observations. More than an amusing comment on the action of the play, the title represents a failure to observe, judge, and then act accordingly. In fact, mis-noting is the force behind every main action in the play, according to critic Dorothy Hockey. The characters note by eavesdropping and are deceived by their own eyes. The action of the play is nothing more than a dramatization of a series of mistakes produced by the failure of certain characters to make accurate judgments. I fear I've made too much ado about "nothing" already, but do "note," dear reader, as you observe tonight's production, the actions taken based upon "noting" (observation)

and misapprehension are not consigned merely to the realm of the stage or to fictional creatures.

Other than the astonishing amount of eavesdropping going on in Messina, there are a variety of "control" issues being played out as well. The most celebrated are those contested between the contentious couple Beatrice and Benedick. They are bona fide Shakespearean originals who are perhaps based on the Renaissance tradition of the shrew who disdains love and the witty courtier who mocks it. Sound familiar? (*The Taming of the Shrew* should quickly leap to mind!). So popular was the pairing of this vituperative couple (Beatrice and Benedick) that the tradition continues to this century in the form of Scarlett O'Hara and Rhett Butler, the combative characters colored by Katherine Hepburn and Spencer Tracy, and even Mattie and Dave of television's *Moonlighting*, to name only a few.

Still, as much as we enjoy their *tête-à-têtes*, we must beg the question: "Why are they so obstinate with each other?" A previous romance between them implies the answer:

PRINCE. Come, lady, come, you have lost the heart of Signior Benedick.

BEATRICE. Indeed, my lord, he lent it me awhile, and I gave him use for it, a double heart for his single one. Marry, once before he won it of me with false dice. Therefore your Grace may well say I have lost it. (2.1. 271-276)

Both seek to protect themselves against a repetition of their previous unhappiness together. Even as a kinder, gentler shrew, Beatrice still shares much in common with Kate because of her sharp tongue—when asked from whence comes her merry dispensation, Beatrice replies "There was a star danced, and under that was I born" (2. 1. 328).

Benedick and Beatrice suffer the same malady: that of much overvalued independence. Yet, she cannot endure his neglect and he cannot abide her indifference. Each looks for acceptance from the other, and so the battle of the sexes must lead inevitably by play's end to the victory of love. After all, the names "Benedick," from the name "Benedict" which signifies either a bachelor or one who is married (most often the name refers to "a long-time bachelor who is newly married"), and "Beatrice," which means "blessed" or "she who makes happy," are certain to

assure an amicable end (Asimov).

One of the play's larger themes expresses a satire of "self-love" which is endemic to Messina and is abundantly represented in most of the characters in the comedy. Time and again the characters reflect a difficulty in overcoming their own egos in the "shallow and superficial" world of Messina society. Benedick and Beatrice's mutual attraction is largely one of self-love rather than that of passion. Indeed, they acquiesce, they condescend to thoughts of marriage rather than give themselves over wholeheartedly to such a union. Both "sparkish" characters are conscious of their powers of wit and ability to spar, turn a phrase, and parry witty badinage. Words for these characters are, to quote one critic, a "fantastical banquet," and the great objective of Beatrice



➤ continued on page 34



# MEASURE FOR MEASURE: NEGOTIATING TEMPERED JUSTICE THROUGH MERCY

by John Poole

*Judge not, that ye be not judged. For with what judgment ye  
judge, ye shall be judged; and with what measure ye mete, it  
shall be measured to you again.* (Matthew 7:1-2)

Considered one of Shakespeare's more unpleasant comedies, the culminating dominance of mercy and forgiveness over that of justice meted out for acts of villainy make this "problem play" one of the more difficult to fully embrace by both critics and audiences. At issue is the mercy extended to Angelo which is made all the more unpalatable due to his unpleasant actions against Claudio and his sister Isabella. Simply, the play is a study of the balance between justice and mercy. When and to whom is it appropriate to apply the full measure of the law and when and for whom might leniency be expected?

Although set in Vienna, Austria the playwright retains the characters' Italian names as the play was originally a Renaissance romance. Shakespeare bases much of the story on one of a collection of tales found in *Hecatommithi* (1565) written by Giovanni Battista Giraldi (more popularly known as Cynthio). This "problem play" shares many of the same qualities as today's "black comedies" (*The End, War of the Roses, Throw Mama from the Train*) as both genres make audiences laugh at events that would typically be viewed as distasteful or inappropriate for comic purposes. Because *Measure for Measure* does not operate as pure comedy nor pure tragedy, it falls into a "disturbingly ambivalent limbo" which makes it so problematical (Epstein). Even though the action of the play is driven by "vices" such as sexual impulses and corruption of judicial authority, it functions on a deeper level as an allegorical morality play (Bevington). Angelo = law/authority while Isabella = truth and mercy; it is between these two sometime polar forces that the theme emerges. The Duke representing "justice" befits the role of "dues ex machina" and becomes the arbiter of events by sitting in judgment of them:

An Angelo for Claudio, death for death . . .  
Like doth quit like, and Measure still for Measure.  
(5.1.412-14)

Even though the play ultimately embodies the spirit of the New Testament, the philosophy of the Old Testament, an eye for an eye and tooth for tooth, is given full sway almost to the end of the comedy. Yet, the need for a corrective rather than punitive law prevails in the end through mercy which, it is hoped, will engender a sense of reformation in social behavior.

*Measure for Measure* is populated by characters with whom it is difficult to fully embrace. They are at times an unsavory but complex lot. It is this complexity of character which explains why the play has not been fully accepted by audiences until the modern era. The characters do not ponder moral and philosophical issues; they merely react out of self-interest. One critic, perhaps unjustly, even regards them as "insignificant" and "unheroic" (Ornstein). Still there is much to support Ornstein's claim. Angelo's literal interpretation of the law represents only one component of his flawed personality. Lucio's description of Angelo is chillingly appropriate:

. . . a man whose blood  
Is very snow-broth; one who never feels  
The wanton stings and motions of the sense,  
But doth rebate and blunt his natural edge  
With profits of the mind, study, and fast. (1.2.57-61)

Antonio's inflexibility stands as testament to his denied feelings. Ultimately, he is a hypocrite unable to come to terms with his

frailties as a human and so seeks overzealous refuge in the law away from mitigating emotions and the sensuality of the flesh.

Isabella's refusal to relinquish her chastity to Angelo (even to the point of saving the life of her brother Claudio!) is certain to raise an eyebrow or two. As if to belie Ornstein's negative assertions relating to the selfishness of the characters, she learns by play's end that she was too extreme in her behavior. Isabella rises to greatness through her resolve to ask for clemency for Angelo. Her animus for "revenge" against Angelo in retribution for her supposedly executed brother is liquidated and runs counter to the philosophy behind the play's title: "an eye for an eye." Thus, *Measure for Measure* has reconciled the teachings of the Old Testament with the lessons of forgiveness as pronounced by Jesus Christ (Bevington). Isabella surrenders the prospect of cloistered life and learns that marriage offers much that a cloistered life cannot; while very complex and messy, life outside convent walls would seem far preferable.

For some, the Duke is little more than a trickster manipulating people and events. An early critic of the play suggests that in the Duke, Shakespeare "appears to have caught, with great felicity, and to have sketched, with much truth" the person of King James:

I love the people  
But do not like to stage me to their eyes;  
Though it do well, I do not relish well  
Their loud applause and "ayes" vehement . . .  
(1.1.68-71)

What might appear as an apology for his aloof behavior is merely a means by which to create a richer more complex character utilizing the traits of the King (Chalmers). Angelo's pardon from Duke Vincentio is one of the more difficult sticky wickets for audiences to digest. But it is through Vincentio that Shakespeare pointedly raises the question of mercy and for whom it is to be offered. It is precisely to those whom we dislike that we must show mercy if the word is to have any meaning at all. The Duke's intervention and absolution devolves the play away from tragedy into a romantic comedy. Marriage, by Duke Vincentio's decree, insures that "none of the participants will retreat from the world of human experience into a self-enclosed confinement" (Black). No longer is the Duke able to hide behind the crown, Angelo to find security in the cold austerity of jurisprudence, nor Isabella to avoid living life by seeking refuge behind convent walls.

The play possesses a very dark quality tinged with bitterness which is something new for the playwright in this stage of his career. All of the plays written around the same time as *Measure for Measure* (*All's Well That Ends Well, Troilus and Cressida*, and *Hamlet*) bid farewell to the romantic, mirthful creations of his earlier romantic comedies to explore the more corruptive elements of mankind. Certainly the play disappoints some audiences, unquenchable in their desire for traditional poetic justice as meted out to villainous characters. Remarkably, Shakespeare resists these facile temptations reflecting his growing maturity as a playwright.





# MEASURE FOR MEASURE

## SYNOPSIS

Vincentio, Duke of Vienna, alarmed at the moral decay into which Vienna has fallen, abruptly announces his departure from the city and installs Angelo, his deputy, to govern in his place. But the Duke has not really departed, having rather disguised himself as a humble friar in order to secretly observe Vienna and Angelo's government. Angelo, a man of strict morality, immediately begins to enforce the

rigid laws against lechery, prostitution and sexual misbehavior. The young Claudio is quickly arrested and made an example of the seriousness of the new regime: Angelo orders Claudio's execution for impregnating his lover Juliet.

Claudio asks an admirer, the rakish gentleman Lucio, to find his sister, Isabella, a novice in a convent, and to ask her to plead for leniency before Angelo. She does so, but her pleas have an unexpected effect. Angelo tells Isabella that he will only pardon Claudio if she will consent to sexual relations with him. Isabella angrily refuses.

In the prison, Isabella explains what has happened to Claudio who, at first, supports her refusal and consents to face death. But Claudio's resolve is short-lived and he soon begs his sister to agree to Angelo's bargain. Isabella, horrified by her brother's betrayal, turns on him furiously and storms from the prison. But the Duke, eavesdropping on their conversation in disguise, stops her with a plan that would save her brother while preserving her purity. The "Friar" suggests that Isabella agree to Angelo's proposal but to send Mariana, Angelo's former betrothed, into the darkness to meet the assignation. Both women agree to the plan.

Later, in the prison, the Duke awaits word of Claudio's pardon, but Angelo instead sends orders to the Provost to carry through with the execution and to send Claudio's head to Angelo as proof of the deed. Hurriedly, the still disguised Duke and the Provost conspire to spare Claudio and to send Angelo the head of a prisoner who has recently died. Anxious to bring an end to his deputy's heinous government, the Duke sends word of his impending "return." In an effort to expose Angelo's guilt and yet to set things right, the Duke, still in disguise, tells Isabella that her brother has been executed and that she should sue for justice before the returning Duke. Distraught, Isabella agrees.

When the Duke "returns," Isabella exposes before the city Angelo's crimes and his treachery. Methodically, the Duke reveals the truth before all, metes out condemnation and mercy, and reestablishes order to his realm.



# DIRECTOR'S NOTES

Among the many troubling problems of *Measure for Measure* is its moral equivocation. Why did the profoundly moral writer of *Hamlet*, and *Othello*, and *Lear*, (etcetera, etcetera) abandon the opportunity to have his ethical characters speak finally and firmly upon the profound moral questions of the play? Why did Shakespeare, the consummate philosophical dramatist, leave his characters so obviously silent on the philosophical questions, so uncertain on the contradictions?

*Measure for Measure* has troubled for four centuries. It continues to trouble. Its moral center is off balance, its world is ugly, its characters (even the charming ones) are repulsive and manipulative. It is, in the Shavian sense, "unpleasant." And yet, for my money, there are few plays more insistently moral or deeply philosophical. And few in the canon that feel so immediately contemporary, so resonant of today's headlines, of today's ethical ambiguities.

*Measure for Measure* was written during a time of great anxiety. In England, the Scottish King James succeeded Elizabeth, initiating events that led to a century of civil unrest. And in Europe, Protestants and Catholics began the serious business of butchering each other. The play anticipates the difficult religious questions and the cruel righteousness of that violent century, but its anxiousness and anger could suit any uneasy age, including our own. The characters of *Measure for Measure* squirm at the sticking place of their own ethical and moral contradictions. The characters and the action may reflect the concerns of the seventeenth century, but the squirming and the contradictions remain.

# CAST

Vincentio, the Duke	ERIC KRAMER*
Angelo, his deputy	PHILIP JOHNSON*
Escalus, an elder advisor	CHRISTOPHER JOHNSON*
1st Officer	JAY WHITTAKER
2nd Officer	MARK LARSON
Mistress Overdone, a bawd	TANDY CRONYN*
Pompey, tapster to Mistress Overdone	STEVE YOUNG
Claudio, a young officer and brother to Isabella	BRAD JOHNSON*
Juliet, lover to Claudio	ERIN SCHNEIDER
Provost	PETER DADDABBO*
Friar Thomas	CHRISTOPHER PETERSON*
Isabella, a novice	REBECCA MACLEAN*
Francisca, a nun	ANNMARIE BENEDICT*
A Justice	JOSHUA COOMER
Elbow, a constable	JAMIE AXTELL*
Froth, a dissolute gentleman	JOHN FISCHER
Aide to Angelo	CARRIE LEE PATTERSON*
Mariana, once betrothed to Angelo	DEB HEINIG*
Abhorson, an executioner	ALEX KITAY*
Barnardine, a prisoner	RAVI GAHUNIA*
Citizens and denizens of Vienna	ANNMARIE BENEDICT*, MARY CATHERINE BURKE, JOHN FISCHER, GLYNKA L. FRITZ, DEB HEINIG*, ANDRES MUNAR, CARRIE LEE PATTERSON*, JESSICA SCHULTE
Soldiers and policemen	JOSHUA COOMER, RAVI GAHUNIA*, CHRISTOPHER PRENTICE*, RYAN SWIKLE, DAN WOLFE

\*denotes member of Actors' Equity Association

\*denotes Equity Membership Candidate

Time: the present

Place: Vienna

Note: there will be one 15-minute intermission.

# PRODUCTION STAFF

Director  
Calvin MacLean

Costume Designer  
Jeanette deJong

Scenic Designer  
Michelle Ney

Lighting Designer  
J. William Ruyle

Sound Designer  
Roderick Peebles

Dramaturg  
William Woodson

# DIRECTORS

## CALVIN MACLEAN

**Festival Artistic Director**  
**Director** (Measure for Measure)

Cal is Head of Directing at Illinois State University and is in his third year as Artistic Director of the Illinois Shakespeare Festival. This past November, Cal was honored with a Joseph Jefferson Award for Best Director for *The Living* at the Famous Door Theatre. *The Living* was also honored as Best Production. Last year Cal directed the rousing Stoppard play *Rosencrantz and Guildenstern are Dead*. Past productions at the Illinois Shakespeare Festival include: *The Triumph of Love*, *Cymbeline*, *Two Gentleman of Verona* and *As You Like It*. Cal's first production at ISF was one of his favorites, *The Rivals*. In Chicago, Cal has directed *A Touch of the Poet*, and Anton Chekhov's *Three Sisters*, both of which earned Joseph Jefferson nominations for production and direction. Other credits include: *Twelfth Night* (Guest Artist at the University of Illinois), *The Comedy of Errors* (Free Shakespeare Company), *Hard Times* (at Indiana Rep.), *Sweeney Todd*, *Our Country's Good*, and O'Neill's *Long Day's Journey into Night* (all at Illinois State). As Ensemble Member and Resident Director at Chicago's Famous Door Theatre, Cal has directed *Salt of the Earth*, by John Godber, and *The Conquest of the South Pole*, by Manfred Karge. Both of these productions have earned Jeff Awards for outstanding direction, ensemble acting, production, and others.



## BRUCE COLVILLE

**Director** (Falcon's Pitch)

Bruce was originally trained as an actor and director and graduated from Indiana University. In North Carolina, he studied with Master Stage Designer Fred Voelpel and apprenticed with the late Broadway Director/Choreographer Joe Layton. After a few years acting in regional theatres, Bruce co-founded the Lamb's Theatre, Off Broadway, and was its first general manager. He also developed a second 99-seat theatre. In the past ten years he has directed plays regionally and Off Broadway by William Shakespeare and Harold Pinter among others. In 1987, he created and directed *A Charles Dickens Christmas*, which toured the East coast for five years. As both director and writer (as well as producer) Bruce has directed, developed, or helped to produce a broad range of new musical projects. In 1991, Bruce started a theatre producing company, MILOCO, with a keen interest in producing the next generation of musical theatre writers. In 1992 he created, produced, and directed *April Fools: Funny Songs* and *The New Music Revue*. In 1993, Bruce wrote and directed the acclaimed *Angels Unawares*, a solo musical theatre piece that starred Judy Malloy. Bruce has produced for or contributed entertainment to fundraising benefits for *Broadway Cares/Equity Fights AIDS*, the *People With AIDS Coalition*, and the *Eugene O'Neill Theatre Center*. During the past two years Bruce has become involved as a writer in collaboration with the novelist and historian Frederic Morton (*The Rothchilds*). He is currently writing the libretto for his *A Nervous Splendor*, a new musical to be produced at the historic Theater an der Wien in Vienna, and is involved in the screenplay of Mr. Morton's *The Forever Street*.

## ROBERT E. LEONARD

**Director** (Much Ado About Nothing)

Robert E. Leonard heads the M.F.A. Directing Program at Penn State University's School of Theatre and is a frequent guest director at theatres across the country. Most recently he directed Steve Martin's *Picasso at the Lapin Agile* for the University Resident Theatre Company at Penn State and Agatha Christie's *The Mousetrap* for Pennsylvania Centre Stage. Prior to Penn State he spent eight seasons as a resident director at the Alley Theatre in Houston, Texas where he directed many classical and contemporary productions including: *Twelfth Night*, *A Midsummer Night's Dream*, *The School for Wives*, *A Flea in Her Ear*, *Our Town*, *The Front Page*, *Inherit the Wind*, and *The Show Off*. He has guest directed at the Utah Shakespearean Festival, Marriott's Lincolnshire Theatre in Chicago, Long Beach Repertory Theatre, American Heartland Theatre in Kansas City, and South Jersey Regional Theatre in Atlantic City. His wife, Joann, is the director of MetaStages, an outreach program for children sponsored by the School of Theatre at Penn State. When he finishes with *Much Ado* at ISF, Bob will travel to Colorado to direct a production of A.R. Gurney's comedy, *Sylvia*, at the historic Little Theatre of the Rockies.





# FESTIVAL ACTING COMPANY



## JAMIE AXTELL

**Henry VI** (Falcon)  
**Verges** (Much Ado)  
**Elbow** (Measure)  
This is Jamie's second consecutive summer with the Festival. Last season, he portrayed Lavatch the clown in *All's Well That Ends Well* and the First Gravedigger in *Hamlet*. This fall, Jamie will be entering his third and final year of Illinois State's MFA Acting program. He has garnered three ACTF Irene Ryan Acting Award nominations in two years for his work as C.S. Lewis in *Shadowlands*, Alan Turing in *Breaking the Code*, and Wang the Water-Seller in *The Good Person of Setzuan*. He holds a bachelor's degree in American Studies from The College of William and Mary in Williamsburg, VA, his and Bruce Hornsby's hometown. Prior to arriving at Illinois State, he acted professionally throughout Virginia, North Carolina, South Carolina, and Maryland, in addition to touring much of the rest of America with Richmond's Theatre IV. He is a member-at-large of Colonial Williamsburg's Company of Colonial Performers and the Virginia Academy of Historic Dance.



## TANDY CRONYN

**Margaret** (Falcon)  
**Bawd** (Measure)  
Tandy Cronyn appeared briefly on Broadway as Sally Bowles in the original production of *Cabaret*. Off-Broadway she has performed at the Roundabout Theater in *The Killing of Sister George*, and at the Westside Arts Theater she played a Holocaust survivor in *A Shyama Maidel*. She has toured as Amy in *Company*, and in A.R. Gurney's comedy *The Cocktail Hour*. Over the years Miss Cronyn has performed major roles in both classical and modern plays in repertory theaters across America: notably the Old Globe Theater in San Diego; The Denver Center Theater Company; PlayMakers Repertory Company; Hartford Stage Company; Yale Repertory Theater; Studio Arena Theater in Buffalo; Philadelphia Drama Guild; Coconut Grove Playhouse; and Missouri Rep, where she played Emily Dickenson in the one-woman play, *The Belle of Amherst*. Most recently, she performed at The Cleveland Play House in *A Russian Romance*, a new farce by Murphy Guyer. She has also appeared at the Stratford Festival of Canada, playing Beatrice in *Much Ado About Nothing* (subsequently televised by the Canadian Broadcasting Corporation). On television Miss Cronyn has been seen in the movies *Getting Out*, *The Story Lady*, *Age-old Friends*, and *The Guardian*.



## PETER DADDABBO

**Horner/ Walter Whitmore/ Young Clifford** (Falcon)  
**Conrade** (Much Ado)  
**Provost** (Measure)  
Peter is thrilled to be making his Festival debut under the stars this summer. In the past, Peter has performed all over the U.S. and Europe, playing the role of Bernardo in the European tour of *West Side Story* and reaching every corner of the U.S., from Miami to Hawaii, in numerous live industrials. He was seen at Radio City Music Hall in NYC as the Prince in Disney's *Lion King* Premier Spectacular and has appeared on numerous soap operas. Most recently Peter has played the roles of Horner in *The Country Wife*, Flake in *The Resistable Rise of Arturo Ui*, Valentine in *Two Gents*, Nym in *Merry Wives*, Agamemnon in *Troilus and Cressida* as well as Danny in *Grease*, Jud Fry in *Oklahoma* and Al Deluca in *A Chorus Line*. Currently Peter makes his home wherever he and his fiancée Erika happen to be at the same time.



## DEB HEINIG

**Eleanor/ Pirate Woman** (Falcon)  
**Hero** (Much Ado)  
**Mariana/ Working Girl** (Measure)  
Deb is thrilled to be spending the summer here with the Festival. She has worked at the Huntington Theatre Company understudying/performing Kathy in *Company*; with the George Street Playhouse as a member of their Touring Theatre, while also understudying several roles on their mainstage, including Mayella in *To Kill a Mockingbird*, and Voices in John Pielmeier's new play *Voices in the Dark*, starring Gates McFadden. Deb graduated magna cum laude from Boston University, where she received her BFA from the Acting Conservatory. While at BU, favorite roles included: Liz Morden in *Our Country's Good*, Charlotta in *The Cherry Orchard*, and Emma in *Betrayal*, which was subsequently recorded for NPR. At the end of the Festival, she will be heading to Cincinnati to perform as a company member with the Cincinnati Shakespeare Festival. She enjoys singing, dancing, coffee, tofu, and sends her love to her family in Rochester, NY.



## BRAD JOHNSON

**Somerset/ Son** (Falcon)  
**Borachio** (Much Ado)  
**Claudio** (Measure)  
Brad is happy to be back with the Festival for his fourth straight year, where has has worked as a technician and played roles in *All's Well That Ends Well*, *The Fifteen-Minute Hamlet*, and *Hamlet*. Brad is finishing a BS in Acting from Illinois State, where his recent roles include Darcy in *Pride and Prejudice*, the title role in *Woyzeck*, and Leander in Bill Irwin's *Scapin*. In the fall, Brad will begin an internship at Steppenwolf Theatre in Chicago.





# FESTIVAL ACTING COMPANY



**CHRISTOPHER  
JOHNSON**

**Salisbury** (Falcon)  
**Messenger/ Friar**  
(Much Ado)  
**Escalus** (Measure)  
Chris comes to the Festival by way of San Diego, CA where he has just completed his second year of MFA training at UC-San Diego. Semi-originally from North Carolina, he received his BA in Dramatic Art from UNC-Chapel Hill. Regional credits include *School for Wives* at the LaJolla Playhouse (San Diego), and *The Visit* at Playmakers Repertory Company (NC). Among his favorite roles are Bogdan in *Mad Forest*, Pa Ubu in *Ubu Rock*, Cory in *Fences*, Diamond in *The Lights*, and Joe in *The Shadowbox*. Chris would like to thank his parents for their tremendous support, and Tatiana for her adoration of the classics. I love you all.



**PHILIP EARL  
JOHNSON**

**Benedick** (Much Ado)  
**Angelo** (Measure)  
Phil is known to past Festival audiences as Jack Absolute in *The Rivals*, Marc Antony in *Julius Caesar* and Antony and Cleopatra, Claudius in *Hamlet*, Caliban in *The Tempest*, and Jacques in *As You Like It*. Since last performing here he starred as Joe Pitt in the first national tour of *Angels in America* by Tony Kushner, and moved from Chicago to Los Angeles. In Chicago he played Slupianek in *The Conquest of the South Pole* at Famous Door (directed by Cal MacLean) and Picasso in the world premiere of Steve Martin's play, *Picasso at the Lapin Agile* at Steppenwolf, and has performed at The Goodman, The Court, The Bailiwick and the Oak Park Festival Theatres. Television work includes guest starring roles on *The Untouchables*, *Missing Persons*, *Early Edition*, *High Incident*, *The Kindred*, and *There Are No Children Here*. He will make his feature film debut in the upcoming Paramount remake of *The Out of Towners* and has continued to perform his comedy variety act, *MooNiE the Magnif'Cent*. Most importantly he has begun the challenging and wonderful phase of his life as husband to wife Genna and father to daughter Sophie and new son Cooper.



**TIMOTHY KANE**  
**Exeter/ Various Roles**

(Falcon)  
**Claudio** (Much Ado)  
**Lucio** (Measure)  
Tim joins the Festival for the second time after completing his second year of MFA acting training at Northern Illinois University in DeKalb, Illinois. Tim also serves as the Development Director and Literary Manager for Summer NITE, a NIU sponsored Equity acting company in Chicago. Prior to graduate school, Tim received his Bachelor's Degree from Ball State University in beautiful Muncie, Indiana. Favorite roles include: Guildenstern and Parolles in last season's *Rosencrantz & Guildenstern are Dead*, and *All's Well That Ends Well*, respectively; Molina in *Kiss of the Spider Woman*; Pericles in *Pericles*; Macbeth in *Macbeth*; Dr. Wally in *Marvin's Room*. Tim is both excited and grateful to be a part of the Festival.



**ERIC KRAMER**  
**Suffolk/ Northumberland**  
(Falcon)  
**Duke of Vienna/ Friar**  
(Measure)

Eric has appeared at the New Jersey Shakespeare festival, Pittsburgh Public, Nebraska Rep, Attic Theatre, and numerous Off-Off Broadway Theatres in New York City, including the Circle Rep Lab and the New Rude Mechanicals, a company which he co-founded in 1987. Past Shakespeare roles include Pericles, Demetrius in *Titus Andronicus*, Orlando, Oliver and Amiens in *As You Like It*, Laertes in *Hamlet*, Puck/Philstrate in *A Midsummer Night's Dream*, Macduff in *Macbeth* and Polixenes in *The Winter's Tale*. While guest artist at Sinclair Community College in Dayton, Ohio, Eric appeared as Theseus/ Oberon in *Midsummer*, and the Duke in *Measure for Measure*, both directed by his wife, Cheryl Leigh Williams, and for both of which he also did the scenic design. In Chicago, he has been seen in Organic Touchstone's *Love! Valour! Compassion*, in Summer Nite Theatre Company's After Dark award-winning production of *Death Defying Acts*, and as Atticus Finch in *To Kill a Mockingbird* at Apple Tree Theatre. A very busy actor/spokesman in commercials and industrial films, Eric is delighted to be back on stage with the Festival.



**REBECCA MACLEAN**  
**Beatrice** (Much Ado)

**Isabella** (Measure)  
Rebecca MacLean is very happy to be returning to the Festival stage where so many of the paths in her life began. While based in Chicago, Rebecca has worked at Court Theatre (Clara Pygmalion, Geraldine Barclay *What the Butler Saw*, Eve *The Mystery Cycle: Creation*, Corinna Stroller *House of Blue Leaves*), Victory Gardens Theatre (Sondra *Music From a Locked Room*, Becky *Scorched Earth*), Commons Theatre (A.C. *Signal Season of Dummy Hoy*, Irina *Three Sisters*, Jule *Objections to Sex and Violence*), Northlight Theatre (Vivie *Mrs. Warrens Profession*), The Goodman (Mopsa *The Winter's Tale*), and Steppenwolf Theatre (Sweet Young Thing *Le Ronde*). Regionally she has appeared at Berkeley Repertory Theatre as Sybil in *Private Lives*, Karen in *Speed-The-Plow*, and Cecily in *The Importance of Being Earnest* and at The Repertory Theatre of St. Louis as Billie Dawn in *Born Yesterday*. Her television credits include "Moment of Rage," an NBC Movie of the Week, and a guest star appearance on the series "Missing Persons" as well as numerous commercials. For the last few years Rebecca has been working on her most challenging role to date, that of Mom to four year old Rachael and one year old Sam.

# FESTIVAL ACTING COMPANY



**PATRICK O'GARA**  
Cardinal/ Father  
(Falcon)

**Leonato** (Much Ado)  
An Associate Professor of Theatre, Patrick teaches acting and directing at Illinois State and has spent ten exciting and challenging summers with the Festival as a director and an actor. Last summer he portrayed Polonius in *Hamlet* and *Rosencrantz and Guildenstern are Dead*, and the King of France in *All's Well That Ends Well*. He has also acted in Festival productions of *Cymbeline* and *2 Henry IV*. Among the seven productions he has directed for the Festival are: *The Tempest*, *Romeo & Juliet*, *Antony and Cleopatra*, and *The Merchant of Venice*. Patrick is delighted to be performing once again with such a talented and committed group of artists and workers in such a wonderful Festival.



**RODERICK PEEPLES**  
York (Falcon)  
**Dogberry** (Much Ado)  
Rick is pleased to return to his "summer home" and work again with all these fine folks. In Chicago, Rick recently played Stephen in Roadworks' *Dealer's Choice*, Edward Shilling in Famous Door's premiere of *A Misleading Heaven*, and Lord Capulet in Shakespeare Repertory's Outreach production of *Romeo and Juliet*. He appeared in Warner Brothers' upcoming film *Payback* with Mel Gibson, and completed voiceover work for an upcoming PC racing game. With Illinois Shakespeare Festival, Rick has played major roles in *Hamlet*, *All's Well That Ends Well*, *Rosencrantz & Guildenstern are Dead*, *Cymbeline*, *2 Henry IV*, *As You Like It*, *The Winter's Tale*, and *Macbeth*. Other Favorite Chicago work: Harold in CT20 Ensemble's *Orphans* (Jeff Citation), Ephraim Cabot in *Desire Under the Elms* for Touchstone, roles in *The Living*, *Conquest of the South Pole*, *Shrapnel in the Heart*, and *Salt of the Earth* with Famous Door, Benteen in *Custer* (Jeff Citation nomination) and the title role in *Julius Caesar* at Next Theatre. Rick appeared in the Coen brothers' film *The Hudsucker Proxy*, co-starred in an *Untouchables* episode, and guest-appeared on the CBS series *Early Edition*.



**CHRISTOPHER PETERSON**  
Warwick (Falcon)  
**Don Pedro** (Much Ado)  
**Friar** (Measure)  
Christopher has been based in New York City for the past four years, where he's appeared in the Off-Broadway revivals of Clifford Odets' *Waiting for Lefty*, directed by Joanne Woodward, and Preston Jones' *Texas Trilogy*. He's also performed in productions of several new works by up and coming NY playwrights. Some of his favorite past classical roles include Leontes in *The Winter's Tale*, Orsino and Malvolio in two different stagings of *Twelfth Night*, Jason in *Medea*, Konstantin in *The Seagull* and Oswald in *Ghosts*. On television, he's been seen in various incarnations on *All My Children* as well as *Another World* and *NY Undercover*. Christopher majored in theater at Vassar College and continued his training in the MFA acting program at Rutgers University. He is forever in debt to his parents, whose love and support have been unwavering over the years.



**JAY WHITTAKER**  
Southwell/ Richard  
(Falcon)  
**Don John** (Much Ado)  
**1st Officer** (Measure)  
Jay just closed *The Rover* in Dallas, Texas where he is in his 3rd year of MFA training at SMU. His professional credits include The Wisconsin Shakespeare Festival, Laughing Horse Summer Theatre, Idaho Repertory Theatre, The Bathhouse Theatre in Seattle, The Seattle Fringe Festival, The Brown Bag Theatre in Seattle, and apprentice work at The Berkshire Theatre Festival.



**STEVE YOUNG**  
Gloucester/ Old  
Clifford/ Keeper  
(Falcon)  
**Antonio** (Much Ado)  
**Pompey** (Measure)  
This summer Steven will be playing his 30th Shakespearean role. Festival audiences will best remember him as Falstaff in *Henry IV, Parts 1 and 2*. Steven primarily works as a director and has mounted many of the Bard's works including: *Romeo and Juliet*, *A Midsummer Night's Dream*, *Taming of the Shrew*, *Hamlet*, *Richard III*, *2 Henry VI*, *Antony and Cleopatra*, and *Much Ado About Nothing*, for which he earned an alternate position for the Director's Fellowship of the New York Drama League. Last fall, Steven appeared as the KKK Grand Dragon, Clem Barks, in the feature film *Spoon River*. Most recently, Mr. Young has completed a new play entitled *The Resurrectionists*.



# GREEN SHOW

## PICNICS

Bring a bucket of chicken or go all out with the picnic basket, candles, bottle of wine and blanket on the Great Lawn of Ewing Manor. Grounds open at 5:30 pm. Enjoy your picnic while being serenaded by the Madrigal Singers.

Then, move to the Ewing Courtyard for...

## MINI-PLAYS

Free light fare for kids of all ages on the Courtyard Stage beginning one hour before the main performance. Get the live-action synopsis of that night's play with the right touch of silliness and group participation. Also get an introduction to Shakespearean action with the stage combat demonstration.

If you didn't bring the kids tonight, come back again just for the Green Show if you wish. See the schedule at right.



Shakespeare's flowers bloom early in the Shakespeare Garden

*And now what rests but that we spend the time  
With stately triumphs, mirthful comic shows,  
Such as befits the pleasure of the court?  
Sound drums and trumpets! farewell sour annoy!  
For here, I hope, begins our lasting joy.*  
— The Falcon's Pitch



## SHAKESPEARE MUSEUM

The Shakespeare Museum at Ewing Manor is located in the east wing of the Manor and is open beginning at 6:30 pm on outdoor performance evenings during the run of the Festival. Please sign the guest book when you visit.

## SHAKESPEARE GARDEN

Visit a special garden of flowers and herbs from Shakespeare's plays just behind the Courtyard Stage in the Shakespeare Garden, the inspiration of Darcy Loy of Illinois State Grounds.

## GIFT SHOP

Visit the gift shop located in the courtyard of Ewing Manor and the outer lobby of Westhoff Theatre featuring T-shirts, mugs, wine glasses, games, books, and much more. The gift shop is open before and after the shows and during intermissions.

## CONCESSIONS

The Festival concession area is located in the courtyard, with soda, frozen yogurt and other snack items.



## THE MADRIGAL SINGERS

Directed by JAMES MAJOR

featuring

STEPHANIE GRAY, SOPRANO  
HEATHER WEST, SOPRANO  
MARY BULLEY, ALTO  
BRIGETTE LEHMKUHL, ALTO  
TOM MINDOCK, TENOR  
ANDREW STEADMAN, TENOR  
BEN CUBBERLY, BASS  
JASON GROSS, BASS

## EWING CONSORT RECORDERS

SALLY HOFFMANN, COACH  
MISSY BRAUN  
BETSY COOPER  
KATHRYN DIRKS  
MANDY GRIZZLE  
STEPHANIE GRIZZLE  
POLLY MIDDLETON  
SUSAN TINDALL

## THE TALES OF ROBIN HOOD

written and directed by Michael Littman

June 18, 20, 26, 28, July 7, 10, 15, 18, 22, 24, 28, 31, August 2, 6

stage manager: Mary Catherine Burke

### • The Players •

ANNMARIE BENEDICT • GLYNKA FRITZ • RAVI GAHUNIA •  
ALEX KITAY • MARK LARSON • CARRIE LEE PATTERSON •  
CHRISTOPHER PRENTICE • DAN WOLFE



## MUCH ADO ABOUT YADA-YADA

adapted by Michael Littman

from Shakespeare's *Much Ado About Nothing*

directed by Michael Littman

June 19, 21, 25, 27, July 5, 9, 12, 17, 21, 23, 25, 29, August 8

stage manager: Mary Catherine Burke

Don Pedro	JOSHUA COOMER
Don John / Ursula	ERIN SCHNEIDER
Claudio	ANDRES MUNAR
Benedick	JOHN FISCHER
Hero	JESSICA SCHULTE
Beatrice	CARRIE LEE PATTERSON
Margaret / Officer	GLYNKA L. FRITZ
Narrator / Messenger / Friar	DAN WOLFE
Leonato	CHRISTOPHER PRENTICE
Borachio	MARK LARSON



## THE DUKE'S COURT

adapted by Bill Jenkins and Ali Balong

from Shakespeare's *Measure for Measure*

directed by Bill Jenkins

July 3, 8, 11, 14, 16, 19, 26, 30, August 1, 7

stage manager: Glynka L. Fritz

The Duke	JOSHUA COOMER
Angelo	JOHN FISCHER
Escalus	ALEX KITAY
Claudio	ANDRES MUNAR
Isabella	ANNMARIE BENEDICT
Juliet	ERIN SCHNEIDER
Mariana	JESSICA SCHULTE
Mistress Overdone	MARY CATHERINE BURKE
Bailiff	RAVI GAHUNIA



Green Show  
Costume Designer  
KARI BETH RUST

Green Show Stage &  
Courtyard Designer  
BRADLEY T. HELLWIG



# ASSOCIATE ACTING COMPANY



## ANNMARIE BENEDICT

**Mrs. Simcox/ Elizabeth Woodville/ Pirate Woman (Falcon)**  
**Margaret (Much Ado)**  
**Working Girl/ Francisca (Measure)**  
**Green Show Performer**

Annmarie most recently played Beth in Pinter's *Landscape* at New Actors' Stage in Chicago. She has also appeared on stage in New York (*Phoenix, I Know Where Syd Barrett Lives*), Boston (*The Odd Couple, Love Letters*), Washington, DC (two seasons with Potomac Theatre Project), and in over 25 states touring with productions of *Romeo and Juliet, The Story of Anne Frank*, and George Orwell's *1984*. Annmarie is

a graduate of Middlebury College and holds an MFA from the Actors' Studio program at New School University. For Francesca, Ned, and the B's.



## JOSHUA COOMER

**Edward/ Various Roles (Falcon)**  
**Cook (Much Ado)**  
**Soldier/ Justice (Measure)**  
**Green Show Performer**

This is Joshua's first summer with the Festival, and so far, he's having a blast. At Ball State University, Muncie, Indiana, Joshua appeared as Geoffrey in *The Sisters Rosensweig*, Lucian P. Smith in *The Boys Next Door* (directed by Bill Jenkins), Cleon in *Pericles*, Donalbain in *Macbeth*, and roles in *Assassins* and other fine musicals. After graduation, Joshua moved to Seoul, Korea, to teach English as a second language. He then moved back to Muncie to work,

take classes, and play Gregory in *The Citadel* (world premiere), Inspector Goole in *An Inspector Calls*, and Larry in *Burn This*. This fall, Joshua will move to Denver in order to earn an MFA at the National Theatre Conservatory. Much love and big thanks to his amazing family.



## JOHN FISCHER

**Various Roles (Falcon)**  
**Ranch Hand/ Seacoal (Much Ado)**  
**Froth/ Transvestite (Measure)**  
**Green Show Performer**

John is an MFA candidate in acting at Illinois State. In 1996 he received his BA in Literature and Language Arts from Fontbonne College, St. Louis, Missouri. At Illinois State he has played characters in *Cabaret*, *Lend Me A Tenor*, *Wenceslas Square*, and *Lusting After Pipino's Wife*. All of these accomplishments are flavored with his family's love.



## RAVI GAHUNIA

**Various Roles (Falcon)**  
**T. Leathercoat (Much Ado)**  
**Soldier/ Media Barnardine (Measure)**  
**Green Show Performer/ Fight Captain**

This is Ravi's first summer with the Festival and he is very excited to be a part of it. Currently a member of the Arizona Repertory Theatre and pursuing a BFA in Acting/Directing, Ravi's past credits include Pedro (*Night of the Iguana*), Norman (*Suburbia*), Tommy Nolan, Preacher, Deputy Grey, Frank (*Kentucky Cycle*), and Sir Thomas Vaughan (*Richard III*). Ravi also recently received recognition as a recommended actor/combatant by the Society of American Fight Directors. Other hobbies include magic, weight training, and wrestling.

## ALEX KITAY

**Buckingham (Falcon)**  
**Various Roles (Much Ado)**  
**Abhorson (Measure)**  
**Green Show Performer**

Alex is pleased to be a part of the associate company. A senior at Illinois State, he is enjoying his first experience performing Shakespeare at the Festival. His most recent roles have been: the MC in *Cabaret* and Charles Guiteau in *Assassins*. Among some of his favorite roles are Arthur in *Camelot*, Ben in *The Dumb Waiter*, and Jean-Michel in *La Cage Aux Folles*. Alex is looking forward to his final year at Illinois State and hopes to return to his hometown of Houston, Texas upon graduation.



## MARK LARSON

**Prince of Wales/ Various Roles (Falcon)**

**Antonio's Son/ Musician (Much Ado)**  
**2nd Officer (Measure)**  
**Green Show Performer**

This is Mark's first summer with the Festival. He is a senior at Illinois State where he has played Schmendiman in *Picasso at the Lapin Agile* and John Hinckley in *Assassins* and has also appeared in *Cabaret*, *Fledermaus*, *Alice in Wonderland*, and as Pontius Pilate in *Jesus Christ Superstar*. As a composer, Mark has written original scores for Illinois State productions of *The Rivals*, *Love of the Nightingale*, and *One Flew Over the Cuckoo's Nest*. Mark would like to thank his friends and family for all their love and support in life and art.



## ANDRES MUNAR

**Various Roles (Falcon)**  
**Hugh Oatcake (Much Ado)**  
**Clubber/ Media/ Waiter (Measure)**  
**Green Show Performer**

This is the first summer of theatre work for Andres, who joins the Festival after completing his sophomore year at Southern Methodist University's BFA theatre program. His favorite role last year was in Lanford Wilson's *Balm in Gilead*. Andres returns to Illinois after a brief stay in Evanston three years ago, and once again his air conditioner does not work. Nevertheless, he is quite excited about the opportunity to work at the Festival this year with such a great group.



## CARRIE LEE PATTERSON

**Margery Jordan/ Various Roles (Falcon)**  
**Ursula (Much Ado)**  
**Bawd's Girl/ Aide (Measure)**  
**Green Show Performer**

Carrie Lee earned an MFA in acting from the University of Arizona, and a BA in English from Willamette University in Salem, Oregon. Recently, she has worked at the Washington Shakespeare Festival, Canterbury Summer Theatre, Peck Summer Theatre, and Arizona Repertory Theatre, as well as the Bailiwick Repertory Theatre in Chicago, where she now resides. She just completed a run with the Bas Bleu Theatre Company in Colorado, playing C in Edward Albee's *Three Tall Women*. Her favorite roles include Ophelia in *Hamlet*, Chris in *Dancing at Lughnasa*, Calonike in *Lysistrata*, and Lizzie in *110 in the Shade*.



# ASSOCIATE ACTING COMPANY



## ERIN SCHNEIDER

**Various Roles** (Falcon)

**Tia** (Much Ado)

**Juliet** (Measure)

## Green Show Performer

Erin is delighted to be joining the Festival (for the first time) this season. This is not, however, her first time performing in the area. She recently performed in *Cabaret* at Illinois State where she is an acting major entering her third year. Other performances at Illinois State include *Squeaky Fromme* in *Assassins*, and roles in *Die Fledermaus* and *Transformations*. Before performing at Illinois State, Erin did much theatre "back home" in Champaign, including numerous plays at her High School and with the Champaign-Urbana Theatre Company. Erin would like to thank her family, friends, and especially David, for all their love and support.

## DAN WOLFE

**Hume/ George** (Falcon)

**Ranch Hand/ Musician**

(Much Ado)

**Soldier/ Policeman** (Measure)

## Green Show Performer

This is Dan's first season with the Festival. He has just completed his junior year in Acting at the University of Illinois, where he is working toward a BFA degree. While there, Dan has performed such roles as Lloyd in *Reckless*, Jeff in *Suburbia*, and Jay in *Lost in Yonkers*. Additionally, Dan has appeared in *A Tale of Two Cities* and *Amadeus*. Dan is originally from Bolingbrook, Illinois.



# APPRENTICE ACTORS

Apprentice actors perform a variety of roles in all three shows as well as performing in the Green Shows.

## MARY CATHERINE BURKE

Mary-Kate is excited to join the Illinois Shakespeare Festival this year. She has just completed her sophomore year at Southern Methodist University, where she played Juliet in *Measure for Measure*, Laura in *The Glass Menagerie*, and Diego in *The Rover*. She had the opportunity to direct *Long Day's Journey Into Night*, and hopes to continue directing in the future. Mary-Kate wants to thank her family for their support and love.

## GLYNKA L. FRITZ

Glynka, a longtime member of the William Shakespeare fan club, is privileged to be making her premiere performance at the Festival. She is a senior at Wheaton College studying communications. Glynka sends abundant love to Roark and Gretchen Fritz, Kerry McGee, and her fiancé Matt Miller.



(back l-r): Anna Adams Stark, Aaron Fleisher, Jessica Schulte, Chris Prentice, Mary Catherine Burke, Glynka L. Fritz, Sally Hoffmann (front) Nathan Adams Stark, Hayden Young

## RYAN SWIKLE

Ryan is entering Illinois State this summer as a Freshman Theatre major. Ryan is very excited about being a part of the Festival and having the opportunity to work with and learn from veteran actors and other members of the company. Among his favorite roles at Johnsborg (IL) High School: Claudio in *Much Ado About Nothing*, Danny in *Grease* and Eugene in *Look Homeward, Angel*. Ryan is a member of the Townsquare Players, Inc. (Woodstock, IL), and this spring he played Dickon in *The Secret Garden* at the historic Woodstock Opera House. Last summer he attended the Piven Theatre Conservatory in Evanston.

## JESSICA SCHULTE

Jessica is a member of Chaos Comedy, an improvisational acting troupe, and has performed in a number of productions at Illinois Repertory Theater, Centennial Theatre and Urbana Theater Company in Champaign-Urbana, including roles in *Midsummer Night's Dream*, *A Tale of Two Cities*, *The Music Man*, *Our Town*, *South Pacific*, *Hello Dolly*, and *To Kill A Mockingbird*. She has also done commercial work with WCIA-TV and WDWS/WHMS Radio locally.

## CHRISTOPHER PRENTICE

Chris will begin his junior year of acting studies at Southern Methodist University this fall; credits include *As You Like It*, *Ma Rainey's Black Bottom*, *Prince Edward* in *Edward II*, and *Too Much Light Makes The Baby Go Blind*. A native Texan, he co-founded the Quintessential Theatre Co. in El Paso in 1996; and has produced and played leading roles in *Much Ado About Nothing* (Benedick/Director), *Barefoot in the Park* and *The Real Thing*, and produced the premiere of *Pushing Trees*. Chris is an accomplished horn player and amateur composer. He is quite pleased to be making his first appearance at the Festival this summer. Love to his family and Abby.

## AARON FLEISHER, Page/ Rutland (Falcon)

Aaron is new to the Festival. He is a High School student here in town, and has appeared in numerous productions at his school. Aaron is delighted to have the opportunity to act in the Festival.

## SALLY HOFFMANN, Musician (Much Ado), Green Show Performer

Sally is a native of Pontiac and resides in Normal. She is an Illinois State Music Education graduate and runs a studio in her home. Active in Heartland Theatre, Miller Park productions and Community Players, she returns for a second year with the Green Show as recorder coach and performer.

## ANNA ADAMS STARK, Girl (Much Ado)

Anna, a 6th grader at Oakdale School, has always loved the stage. At the age of five she appeared as a "dead child" in *Medea*. You may have also seen her perform in Illinois State's *Kite's Book* and *Sweeney Todd* or Illinois Wesleyan's *FRONT*, *Six Characters in Search of an Author*, and *Most Happy Fella*.

## NATHAN ADAMS STARK, Boy (Much Ado)

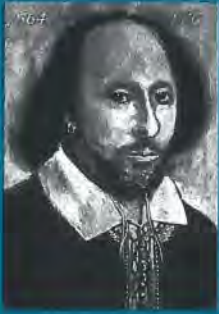
Nathan, a 2nd grader at Oakdale School, made his acting debut at age four in *Midsummer Night's Dream*. Recently you may have seen his temper tantrum in *Assassins* or in a powdered wig for *Kite's Book* at Illinois State. He has also appeared in *FRONT* and *Most Happy Fella* at Illinois Wesleyan.

## HAYDEN YOUNG, Young Ned (Falcon)

This is Hayden's first role in the Festival. He is thrilled to be joining his father on stage, as his brother Austin did several years ago in *2 Henry IV*.



# Illinois Shakespeare Festival



BE NOT AFRAID OF  
GREATNESS. SOME ARE  
BORN GREAT, SOME  
ACHIEVE GREATNESS, AND  
SOME HAVE GREATNESS  
THRUST UPON 'EM.  
*Twelfth Night, Act II, Scene 5*

## A new home for the Illinois Shakespeare Festival

WE ARE SUCH STUFF  
AS DREAMS ARE MADE ON.  
*The Tempest, Act IV, Scene 1*

Since its inception in 1978, the Illinois Shakespeare Festival has become a treasured summertime cultural tradition in the Bloomington-Normal community. The festival has been a successful representation of Illinois State University's long-standing commitment to sponsor cultural initiatives that benefit residents of and visitors to Central Illinois.

You can help extend this tradition into the next century by supporting the effort to build a permanent theatre to replace the "temporary" structure, whose life has run its course. The longtime dream of a permanent theatre amidst the enchanting surroundings of Ewing Manor is about to become a reality, but your help is needed to make it possible.

Although every effort has been made to keep the existing theatre safe and sound, it is showing its age and becoming expensive to maintain. The seats are worn and uncomfortable; the lighting, sound, and staging systems are outdated; the rest rooms are inconvenient; and the dressing and makeup areas are—well, where are they?

Imagine, instead, a new theatre on the same site as the current facility amidst Ewing Manor's terraced lawns, colorful gardens, and majestic trees, a theatre with Elizabethan detailing and a stone veneer reflecting the stone of the manor house. Sit back and enjoy the comfort of contoured, stadium-type seating while relishing your proximity to the stage.

Beneath a familiar natural canopy of trees and a blue sky that will soon give way to a night-time sky filled perhaps with stars and moon, you and your fellow patrons of the arts soon realize that every seat in the house is a good seat. From the truss-supported catwalk above you to the spacious stage before you, the production crew readies the new theatre's state-of-the-art lighting and sound systems for the evening's performance. Soon, actors fill the stage, weaving their magic spell and drawing you into the drama, passion, and splendor of another timeless masterpiece by the Bard of Stratford-upon-Avon.

The proposed theatre promises striking improvements, although it will retain all the charming aesthetic qualities that have made the Illinois Shakespeare Festival a uniquely enjoyable experience for thousands of faithful patrons throughout the years. It will perpetuate the relaxed, family-oriented ambience and natural, open-air setting in an infinitely more comfortable and contemporary structure; but, even more than that, it will

- Enrich the community's quality of life and enhance the festival's ability to showcase outstanding productions;
- Introduce youngsters to and help them nurture an appreciation for the works of William Shakespeare and other related playwrights; and
- Enable the Illinois Shakespeare Festival to feature more Equity artists, improve production quality, broaden its promotional presence, and enhance its reputation as a quality cultural attraction.



## The campaign for a new theatre

SO LONG AS MEN CAN BREATHE, OR EYES CAN SEE;  
SO LONG LIVES THIS, AND THIS GIVES LIFE TO THEE.  
*Sonnet 18*

The campaign goal is \$1.5 million in private donations to help realize the dream of a new theatre for the Illinois Shakespeare Festival. More than \$850,000 in leadership gifts and grants from



longtime supporters—including individuals and companies—was raised during the campaign's recently completed first stage.

The campaign needs your commitment to successfully raise the remaining \$650,000. Please consider supporting as generously as possible the effort to build a permanent home for the Illinois Shakespeare Festival. A pledge card is enclosed for your convenience, and your gift can be made over the next two years if you prefer.

Plans call for theatre construction to begin late in 1998 or early in 1999; therefore, it is essential that the campaign goal be reached as soon as possible so the theatre will be ready for the Illinois Shakespeare Festival's first season of the new millennium.

*Your participation is essential to successful completion of the campaign.  
Although gifts of any amount are appreciated, please consider  
some of the following special giving opportunities.*

### Seat naming opportunities

Your name will be permanently inscribed on a seat in the new theatre in recognition of a \$1,000 gift (center section seat) or a \$500 gift (intermediate section seat). Donors in this category will also be eligible for priority seating at future festival performances.



### Theatre naming opportunities

Your name will be permanently inscribed in a special section of the new theatre in recognition of a gift of \$5,000 or more. In recognition of a gift of \$1,500 or more, your name will be permanently inscribed on a plaque to be prominently displayed outside the theatre.

### Matching gifts

If you work for a company that has a matching gifts program, you can double—and perhaps even triple!—the value of your gift. And, yes, the combined gift counts toward the previously described naming opportunities. Ask your employer's matching gifts program coordinator for the appropriate form and submit it each time you make a gift to fulfill your campaign pledge.

### Gifts of appreciated stock

You may make a gift of appreciated stock to the theatre campaign and receive additional income tax benefits. Please call the Illinois State University Office of Development to request the appropriate stock gift transfer instructions.

### Questions?

If you have any questions about the new Illinois Shakespeare Festival theatre or about the campaign to finance it, please ask a campaign volunteer or call the Illinois State University Office of Development at (309) 438-8184.

*Thank you for your consideration. Please help transform this long-time dream  
into a spectacular new theatre for the Illinois Shakespeare Festival!*

IT IS THE CAUSE, IT IS  
THE CAUSE, MY SOUL.  
Othello, Act V, Scene 2

ALL'S WELL THAT ENDS WELL



# DESIGNERS



## KATHRYN ROHE

### Costume Designer (Falcon)

Kathryn Rohe was just recently tenured at the University of Virginia, where she had been teaching for the past six years, as head of the graduate and undergraduate Costume Technology program. During that time, she produced UVA's Costume Museum Archive, the first digital archive of historical clothing, thanks to a grant from the university's Teaching Technology Initiative. After spending three summers as a Cutter/Draper at the Utah Shakespearean Festival, she designed her first show, *All's Well That Ends Well*, for the Illinois Shakespeare Festival last summer. She has looked forward to designing *The Falcon's Pitch*, Jeffrey Sweet's adaptation of the three Henry

VI plays, and hopes that she will be a part of the Festival for many seasons to come.

## TONA SCHENCK

### Costume Designer (Much Ado)

Tona Schenck is currently Assistant Professor of Costume Design at Illinois State. She holds a BA degree in Theatre from Eureka College, at Eureka, IL, an MS degree in Studio Art (painting and drawing) from Illinois State and an MFA degree in Costume Design from Illinois State's Theatre Department. Tona worked for several years at McLean County History Society as Curator of the Textile Collection and Assistant Curator of Collections. Prior to her teaching position at ISU, she was Costume Shop Supervisor for Illinois State University's Theatre Department and Illinois Shakespeare Festival. Her design credits include *A Yard of Sun*, and *The Living* at Famous Door Theatre Company in Chicago. She has designed *Rosencrantz and Guildenstern Are Dead* and *Twelfth Night* for Illinois Shakespeare Festival, *Alice in Wonderland*, *Much Ado About Nothing*, *Balm in Gilead*, and *Three Penny Opera* for Illinois State Theatre Department. She has also designed costumes for Breadline Theatre's *The Good War* and *Peer Gynt*, East Peoria's Eastlight Theatre production of *Lucky Stiff*, and Frostberg State University's production of *Twelfth Night* in Frostberg, Maryland.

## JEANETTE DEJONG

### Costume Designer (Measure)

This is Jeanette's second year with the Illinois Shakespeare Festival, after designing costumes for the Festival's '96 production of *The Tempest*. She has designed in theatre around the country, including *Hard Times*, *God's Pictures*, *Huck Finn*, and others at Indiana Repertory; the premieres of *The Batting Cage*, *Dinner with Friends*, and *Jack and Jill* at Actors' Theatre of Louisville; *The Mousetrap* and *Voice of the Prairie* at Cincinnati Playhouse in the Park; *Zelda* at the Edmonton Fringe Festival; and *The Waiting Room* at Williamstown Theatre Festival. Originally from Seattle, Jeanette has taught design at Purdue University and will be joining the faculty at Indiana University this fall. She is a recipient of a 1995-96 National Endowment for the Arts/Indiana Arts Commission Master Artists Fellowship.



## JOHN C. STARK

### Scenic Designer (Falcon)

*Falcon's Pitch* is John's tenth scenic design for the Festival. His Festival designs include last year's *Hamlet* and *Rosencrantz & Guildenstern Are Dead*, 1996's *The Tempest*, 1995's *Comedy of Errors*, 1994's *Romeo and Juliet* and 1993's *Pericles*. John received a 1997 Joseph Jefferson Award for his scenic design of *The Living* for the Famous Door Theatre in Chicago. He has also recently designed *Dracula* at the Sacramento Theatre Co., *Navy Pier* for the Wax Lips Theatre Co., and *Hard Times* at Indiana Rep Theatre. John is delighted to have his wife Lori Adams and his children Anna and Nathan join this year's company!



## DAN ROBINSON

### Scenic Designer

#### (Much Ado)

Daniel Robinson is pleased to be designing his first Illinois Shakespeare Festival production. He hails from State College, PA, where he is on the design faculty of Penn State University's School of Theatre Arts. Recent work includes scene designs for *Picasso at the Lapin Agile* and *An Evening of Kyogen* for Penn State; *Children of Eden*, *A Chorus Line* and *Forever Plaid* for Pennsylvania Center Stage; and *Center Court with Rene Portland* for WPSX Public Television. Work outside of Pennsylvania include productions for Utah Shakespearean Festival, The Repertory Theatre of St. Louis, Missouri Repertory Theatre, The American Heartland Theatre, and the Lyric Opera of Kansas City. He holds an MFA from the University of Missouri-Kansas City where he studied under a Hallmark Foundation scholarship. His most ambitious achievement, however, in collaboration with his wife Laura, is Emily, their one-year-old daughter.



## MICHELLE NEY

### Scenic Designer (Measure)

Michelle is currently assistant professor of theatre design at the University of Idaho. This is Michelle's first season with the Festival. She has designed scenery and costumes for theatre and opera companies across the country, including Idaho Repertory Theatre, Texas Shakespeare Festival, Austin Lyric Opera, and Idaho Theatre for Youth. Michelle received her BFA from University of Illinois and her MFA from University of Texas, where she later served on the design faculty. Michelle's scenic and costume designs were recently published in *TD&T*.

# DESIGNERS

## J. WILLIAM RUYLE

### Festival Lighting Designer

Bill has a long standing association with the Illinois Shakespeare Festival where he has worn many hats over 18 seasons, serving as Technical Director, Managing Director, Scene Designer and Resident Lighting Designer. He began his association with the Festival in 1980 as Scenic Designer for *Romeo & Juliet*, directed by Sanford Robbins. As a Professor of Design at Illinois State, he heads the design faculty and has designed sets and lighting for numerous productions for nearly two decades. Beyond the campus he has designed in Chicago at The Body Politic, Bailiwick Repertory Theatre and Sterling Theatre and has been Artist in Residence for the University of Missouri Summer Repertory at Columbia. Additional Festival credits include scenic designs for *Julius Caesar* in 1981 and 1990, *The Winter's Tale*, *The Taming of the Shrew*, a "Road Warrior" treatment for *King Lear*, directed by Tom Irwin, *Hamlet*, *I Henry IV*, and *Twelfth Night*. Bill is a member of the United States Institute of Theatre Technology and resides in Normal with his wife Carol and the cats, Mercutio and Benvolio. His daughters reside in Minneapolis where Nancy is an actress and Wendy is a graphic designer.

## RODERICK PEEPLES

### Sound Designer (Measure)

Rick has designed sound, and often written original music, for more than 75 productions across the country over the years. His designs for the Illinois Shakespeare Festival include *Rosencrantz & Guildenstern are Dead*, *Triumph of Love*, *The Tempest*, *Twelfth Night*, *Cymbeline*, *Comedy of Errors*, *2 Henry IV*, *Two Gentlemen of Verona*, and *As You Like It*, among others. Favorite designs for Famous Door Theatre in Chicago include *A Mislaid Heaven*, *The Living*, *Una Pooka*, *Mann ist Mann*, *Tiny Dimes*, *Shrapnel in the Heart*, *Conquest of the South Pole* and *Salt of the Earth* (for which he received a Jeff Citation). For Steppenwolf Outreach he designed *A View From the Bridge*, *You Can't Take It With You*, *The Glass Menagerie* and *Antigone*. Rick holds a BFA in Theatre from the University of Texas at Austin.

## WOODROW HOOD

### Sound Designer (Falcon, Much Ado)

Woodrow Hood holds a Ph.D. in Theatre from the University of Missouri-Columbia. Also a director, he maintains a nagging interest in sound design for theatre. Some of his design credits at Illinois State include *Night of the Iguana* and *Alice in Wonderland*. He has also published papers on the emerging field of theatrical sound design including a paper on metatheatrical sound design which was presented at the Institute for Drama, Film and Theatre, Trondheim, Norway.



## ROBIN MCFARQUHAR

### Fight Director

This is Robin McFarquhar's third season with the Festival. Choreographic credits include: *A Clockwork Orange*, *Time to Burn*, *The Libertine* (with John Malkovich), and *A Streetcar Named Desire* (with Gary Sinise) at the Steppenwolf Theatre Company; *Richard II*, *I am a Man* and *All the Rage* at the Goodman Theatre; *Othello*, *Richard III*, *Hamlet*, *Julius Caesar* and *Macbeth* at Shakespeare Repertory; *I Hate Hamlet* at the Royal George Theatre; *Hamlet* at the Oak Park Theatre Festival; *Achilles* at the Peoples Light and Theatre Company; *Zorro* at the Birmingham Children's Theatre, as well as work at the Utah, Virginia and Idaho Shakespeare Festivals. His work has been seen throughout the United States as well as on tours to Japan, Cyprus and Hungary. He is the recipient of two Meritorious Achievement Awards for Fight Choreography from the American College Theatre Festival at the Kennedy Center.

## CHRISTINE SEVEC-JOHNSON

### Vocal/Text/ Dialect Coach

This is Christine's first experience with the Illinois Shakespeare Festival as voice and text coach. She has coached for the Old Globe Theatre and La Jolla Playhouse in San Diego, CA. Christine coaches all of the productions for the Department of Theatre at the University of Illinois at Urbana-Champaign, where she teaches voice and speech. She also directs, and her credits include *A Shayna Maidel*, *Season's Greetings*, *The Busybody*, *Uncle Vanya*, *Translations* and *A Midsummer Night's Dream*, all for the Illinois Repertory Theatre at the Krannert Center for the Performing Arts. Christine is an Equity actress and has performed at the Old Globe Theatre and San Diego Repertory Theatre in San Diego as well as Off-Broadway in the lead role in *Suds: The Rockin' 60's Musical Soap Opera*.

## CONNIE DE VEER

### Choreographer

Connie de Veer is on the Acting faculty at Illinois State and has served as choreographer and movement coach for the Festival for several years. She has directed *The Rover*, *The Pirates of Penzance*, and *Così fan Tutte* for the Illinois State mainstage, as well as choreographed several productions, including *The Threepenny Opera*, *A Little Night Music*, and *Sweeney Todd*. She is a member of Actor's Equity Association and has worked as an actor, singer, and dancer at Casa Manana Playhouse in Ft. Worth, Texas; Theatre Three in Dallas; Darien Dinner Theatre, Darien, Ct.; An Evening Dinner Theatre, Elmsford, New York; The Light Opera of Manhattan (Mabel, in *Pirates of Penzance*); and The New York Gilbert and Sullivan Players (Peep-bo in *The Mikado*). This June she became a certified Alexander teacher by the North American Society of Teachers of the Alexander Technique.

## ASSISTANT DESIGNERS

**PATRICK M. LEAHY**  
Assistant Lighting Designer  
Westhoff Lighting Designer

**BRADLEY T. HELLWIG**  
Assistant Scenic Designer  
(Falcon)

**BRIAN HARMS**  
Assistant Scenic Designer  
(Much Ado)

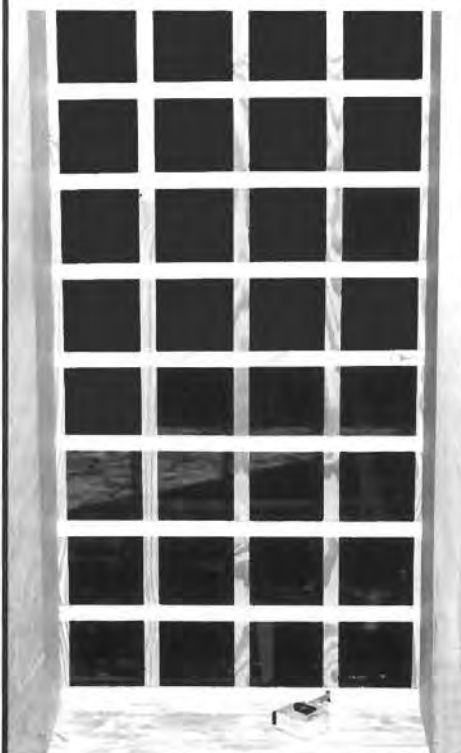
**KAREN BOHN**  
Assistant Scenic Designer  
(Measure)

**ALISON ROBERTS**  
Assistant Costume Designer  
(Falcon)  
Costume Crew Head  
(Falcon)

**KRISTIN LIGESKI**  
Assistant Costume Designer  
(Much Ado)

**SHAUNA MEADOR**  
Assistant Costume Designer  
(Measure)

*His givings-out were of an infinite distance  
From his true-meant design.  
— Measure for Measure*



*Sound trumpets, alarum to the combatants*  
— The Falcon's Pitch

## MOVEMENT TEXT & MUSIC

**ROBIN MCFARQUHAR**  
Fight Director

**RAVI GAHUNIA**  
Fight Captain

**CONNIE DE VEER**  
Choreographer/  
Movement Coach

**ALEX KITAY**  
Dance Captain

**ERIC KLINGELE**  
Military Advisor (Measure)

**CHRISTINE SEVEC-JOHNSON**  
Vocal/ Text/ Dialect Coach

**LORI ADAMS**  
Assistant Vocal Coach

**BILL JENKINS**  
Green Show Adaptation and  
Direction ("The Duke's Court")  
Assistant Director (Falcon)

**MICHAEL LITTMAN**  
Green Show Adaptation and  
Direction ("Tales of Robin  
Hood" and "Much Ado About  
Yada-Yada")  
Assistant Director (Much Ado)

**JOHN POOLE**  
Dramaturg  
Program Guide Articles

**WILLIAM WOODSON**  
Dramaturg (Measure)  
Teacher of "Shakespeare  
on Stage"

**MARK LARSON**  
Original Music (Falcon)

**SALLY HOFFMANN**  
Original Music &  
Music Direction (Much Ado)





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*Heaven doth with us as we with torches do,  
Not light them for themselves  
— Measure for Measure*



Margaret [Aside]: *He talks of wood: it is some carpenter.*  
— The Falcon's Pitch

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Costume Crew Head  
(Much Ado)

*...honest in nothing but in his clothes...*  
— Measure for Measure



*I'll undertake to make thee Henry's queen;  
To put a golden scepter in thy hand,  
And set a precious crown upon thy head  
— The Falcon's Pitch*

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Asst. Stage Manager  
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Asst. Stage Manager  
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\*denotes member of Actors' Equity  
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†denotes Equity Membership Candidate

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Executive Director,  
Illinois Shakespeare Society

*"The Illinois Shakespeare Festival is a professional theatre employing members of Actors' Equity Association, the Union of Professional actors and stage managers in the U.S.A."*

These words appear in the Festival's program this year for the first time. While the Festival has arranged for guest Equity actors in the past, this year is a major milestone for the Festival in its professional career. The Festival is now a part of the new University/Resident Theatre Association contract with Actors' Equity Association. This particular contract is perfect for the Festival as it allows and encourages a mix of Equity and non-Equity actors and stage managers. The Festival can therefore bring in top professionals while remaining committed to encouraging the talents of the brightest young artists. Non-Equity actors in the company can even earn points toward membership in Equity through their participation with the Festival.

**What it means to the Festival:** We will be able to attract the best talents (both Equity and non-Equity) for the Festival and improve the training opportunities for our younger actors. It also means that we will need to focus on developing the proper working conditions for our actors (which will be addressed significantly in the building of the new theatre) and increasing salaries (which your ticket dollars and contributions help to support).

**What it means to you:** You will see on stage the continued growth in the artistic excellence you have come to expect at the Illinois Shakespeare Festival.

## ACTORS' EQUITY ASSOCIATION

Actors' Equity Association was founded in 1913 to protect Actors from the severe mistreatment that permeated the industry at that time. Since its inception, Equity has had only twelve Presidents. The current President is Ron Silver. The 35,000 member Association consists of distinguished stars and other professional Actors and Stage Managers who work nationwide, from New York's Broadway to Los Angeles, from Minneapolis to Miami Beach, in regional, small professional, stock and dinner theatre, and in theatres for young audiences which build the audience of tomorrow. These Actors and Stage Managers are committed to working in the theatre as a profession, not an avocation, and bring to you the finest professional training and experience. By presenting Equity productions, this theatre offers to you, our audience, the best entertainment presented by the finest quality Actors and Stage Managers that your admission dollars can buy.



**KATHRYN "SAM" LOFTIN**  
Production Stage Manager

Sam has been stage managing in Chicago for the past eight years, and is delighted to get out of the city for the summer and work with the Festival for the first time. Recent shows Sam has stage managed include *The Killer* at A Red Orchid Theatre, *Shining Brow* at Chicago Opera Theatre, Shakespeare Repertory's tour of *Macbeth*, and the Court Theatre's original production of *Henry IV: The Shadow of Succession*. Sam was also the stage manager for Steppenwolf Theatre's *Slavs!* as well as the assistant stage manager of *Supple In Combat* and the world premiere of Steve Martin's *Picasso At The Lapin Agile* in which she also enjoyed a ten month run in Los Angeles as the production stage manager.

**FERGUS G. "TAD" CURRIE**  
Managing Director

Tad is joining the Festival as Managing Director this year. Dr. Currie is a graduate of Davidson College, has an MA from the University of Missouri and a doctorate from Teachers College, Columbia University. Tad taught at Converse College, Queens and Hunter College (CUNY), the Georgia Institute of Technology, Emory University and the University of South Florida. Tad has been active in the Association for Theatre in Higher Education and in 1997 he served as Chair of Conferences for that organization. For the past 10 years, Tad Currie has acted as the Central Regional Director for the Actors' Equity Association, the union of professional actors and stage managers. In addition to his work for Equity, Tad has served as an officer for the American Federation of Television and Radio Artists and the Screen Actor's Guild. In 1997 Tad was awarded a special Joseph Jefferson Award for his contributions to the Chicago theatre community. Tad has appeared in more than two hundred and fifty commercials, soap operas and several films.

*We will spare for no wit, I warrant you;  
...only get the learned writer to set down  
our excommunication and meet me at the gaol  
— Much Ado About Nothing (Dogberry)*

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## Legitimizing Medieval Myth

> continued from Page 5

political authority. No doubt Shakespeare was quite conscious of the "Tudor myth" that the sins of the father (the renowned, quintessential King Henry IV) were visited upon his grandson (Henry VI) for having usurped the throne from Richard II. Thus he demonstrates the divine intervention which plunged England into civil war (Tillyard). Yet, he also embraces the more humanistic view that woman/man is responsible for her/his own destiny. Human virtue suffers under the weight of blood lust, revenge, quest for power, and right-of-birth, all of which plunged England into the so-called War of the Roses.

Our playwright also makes the point that legitimate possession of the crown must not be based solely upon right of inheritance. Rather, the authority to rule is derived from superior morality and a demonstration of prowess. Attributes typically assigned to males (and here challenged by Margaret, and, to a lesser degree, Eleanor, Duchess of Gloucester) were sadly lacking owing to one defect or another of the tripartite prerequisite to reign: bloodline, superior morality, and prowess. Was the kingdom Henry V's (inherited from his father, Henry IV) to bestow upon his son? Did Henry VI, a very pious and timorous man, possess the military valor and skill, the intellectual ability required of a sovereign? York might appear to be endowed with two of the three prerequisites for successful rule, yet he lacked (at least in Shakespeare's telling of it) the superior moral character required of a just king due to his machinations to acquire power. It would remain for Richmond, the first Tudor king (King Henry VII), to pull off this hat-trick and unify the warring factions of the Lancasters (now dead), Tudors and Yorks through his marriage to Elizabeth of York.

Shakespeare was first and foremost a dramatist, and hence cannot be faulted for his amendments to history for theatrical effect. He condenses, he expands, he embellishes, he excises, he misappropriates, and he conflates both characters and events. For example, Richard of Gloucester (King Richard III) was only three when the battle at St. Albans was engaged. He therefore never abused the corpse of Somerset; an amazing feat for a mere child of three! Margaret of Anjou never met Eleanor; the duchess had died some four years prior to her arrival to England. The love affair between Suffolk and Margaret enjoyed popular currency in Elizabethan London, but an intimate relationship between them is considered apocryphal. Sweet's adaptation rescues one of Shakespeare's early and most overlooked villains, Margaret of Anjou, who has languished in the shadow of Shakespeare's Richard III. Yet Richard follows a Machiavellian path blazed first by Margaret. Her subjugation as a prize in England's defeat over France and as a symbol of peace is ironic and proves fatal. She will do more harm than Joan of Arc ever could during the Hundred Years War, precipitating England's loss of possessions acquired from France and plunging her into civil war. As one scholar notes, "The enemy in Henry's affections is more dangerous than the devil abroad" (Bevington).



These program articles, along with a list of works cited, are available at the Festival's web site:  
<http://www.arts.ilstu.edu/shakespeare>

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## ILLINOIS STATE THEATRE

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Many of the actors you see on stage during the Festival continue their work on stage at Illinois State Theatre during the year. See the best theatre, all year long!

**Dance Concert** (Aug. 27-30)

**To Kill a Mockingbird** (October 2-11)

**Working** (October 14-18)

**She Stoops to Conquer** (Oct. 23-Nov. 1)

**Death and the Maiden** (Nov. 4-8)

**Angels in America, part 1, The**

**Millenium Approaches** (Nov. 13-21)

**Dance Concert** (Dec. 9-12)

**Flyin' West** (Feb. 19-28)

**Dancing at Lughnasa** (Mar. 18-21)

**The Magic Flute** (Mar. 26-Apr. 3)

**An Evening of One-Acts** (Apr. 7-11)

**Arkansas Bear** (Apr. 8-11)

**A Midsummer Night's Dream** (Apr. 16-25)

**Dance Concert** (Apr. 30-May 2)

Brochures available in August. Call (309) 438-2535



## ADDITIONAL FEATURES

### SUNDAY NIGHT TALK-BACKS

Immediately following the performance on Sunday nights, you may move to the front rows of the theatre for a brief discussion period led by Artistic Director Calvin MacLean. This is your opportunity to meet some of the artists who have put this Festival together, discover their thoughts about the play, and share any questions or opinions you have.

## A LASTING LEGACY

Hazle Buck Ewing, a pioneer in the field of women's rights, community action and world peace, was born on December 25, 1880. Her father, Orlando J. Buck, co-founded the Wrigley Gum Company. After earning a Ph.D. from the University of Chicago in 1902 and becoming active in the women's suffrage movement, she embraced several local projects when she moved to Bloomington with her husband in 1907. A life-long member of the League of Women Voters, Mrs. Ewing also made generous contributions to the establishment of the Illinois Wesleyan School of Nursing, the



development of Victory Hall and the Lucy Orme Morgan home, and the preservation of Funk's Grove.

International relations was also one of Mrs. Ewing's abiding interests. She established the School of Nations at Principia College in Elsah, and was an ardent supporter of the League of Nations

## CONCERTS ON THE QUAD

Spend your Monday evenings relaxing under the summer sky to the sounds of the Illinois State Department of Music's Concerts on the Quad Series. The concerts are free and are held on the Illinois State University Quad (near Cook Hall). Bring lawn chairs or blankets for seating.

June 29 at 7 pm — *Illinois State University Faculty Brass Quintet*

July 6 at 7 pm — *The Special Consensus* — acoustic bluegrass

July 13 all day — *Summer Jazz Festival* — Local jazz groups (2 pm), The Merchant Street Rowdies (5 pm), The John Campbell Trio (7 pm)

July 20 at 7 pm — *An Evening of Chamber Music*

July 27 at 7 pm — *Singing Under the Stars* — operatic and Broadway favorites.

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and the United Nations. Ewing Manor itself is yet another legacy from Hazle Buck Ewing. A Bloomington-Normal landmark, affectionately nicknamed "The Castle," the Manor served as the family residence from its completion in 1929 until Mrs. Ewing's death forty years later.

The Manor was designed in a "Channel Norman" style by Bloomington architect Phil Hooten. The landscaping and the formal garden on the south lawn near Emerson Street were done by the gardener who designed the Lincoln Memorial Garden in Springfield. A recent addition to the Manor grounds is a lovely Japanese garden placed there by the Sister Cities Committee. It serves as a reminder of the Twin Cities' sister city in Japan.

Today Ewing Manor is owned and administered by the Illinois State

University Foundation, a not-for-profit corporation chartered by the State of Illinois. The Manor is a lasting legacy to Hazle Buck Ewing and her dedication to the present and future contributions of Illinois State University to international relations.





## Much Ado About "Noting"

> continued from Page 8

and Benedick is to "set off self by brilliant scintillations" (Snider).

The theme of self-love (and the need for trust of love) is evident in Claudio's inexplicable accusation against Hero. His public humiliation of her appears abrupt, cold, and unfeeling from a contemporary perspective. No doubt Claudio's raillery against Hero reflects the injury that his naïve love for her has sustained. More importantly, he feels his sense of honor has been attacked, thus he rejects Hero out of his self-love for his injured honor. Claudio's behavior may appear rather unattractive to contemporary audiences but his actions were viewed as acceptable, even *de rigueur*, to London audiences of the early 17th century. Shakespeare's contemporaries may have even viewed Claudio sympathetically as he "noted" her betrayal "with a ruffian" the night before at her window. Elizabethan codes of feminine conduct are clear: Hero accepts marriage as arranged by father and suitor. She appears to have dishonored Claudio with her supposed infidelity, which requires a very public restoration of his honor at the expense of her character. Elizabethan audiences would accept no less (Page). Only after Don John's evil plot is revealed are the lovers reunited and made stronger for the experience. A love based on infatuation, dowry, and paternal obedience is transformed. Hero and Claudio are, in brief, allowed to experience all that life has to offer: loss of love, despair, death, and guilt, only to be reunited by reconciliation. Now that their affections have been tested and conflict joyously concluded, the play may close in a dance symbolizing restored order, each character knowing the prescribed movements and the parts they play in the dance and, by extension, in society (Mulryne).

Dogberry is relevant to the main plot not in just unwittingly

exposing Don John's plot against Claudio and Hero but in his own expressions of self-love. His use of language is a reflection of his pride. In every bit his own way, Dogberry attempts to affect polished sophistication and thus elevate himself through his witless bastardization of the language: "Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are slanders, sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and, to conclude, they are lying knaves" (5.1.225-229). Examples abound in the play and are far too numerous to recount here. It is a long-standing tradition that Dogberry is the portrait of a genuine constable whom Shakespeare met while riding from London to Stratford. Although probably apocryphal, this blundering watchman's twisting mutilation of the language may have influenced Sheridan's creation of Mrs. Malaprop in *The Rivals* and certainly can be recognized in the fractured, corrupt speech of our own Archie Bunker.

Shakespeare's comedy treats the serious issues of ego and self-love, misapprehension and slander, by distancing the world of the play from the audience's experience. Brecht would have been pleased. Indeed, it is not too far removed from our own. The whole of "Messina" (insert your hometown here) is overrun by clichés, fifteen-minute sound bites, and witticisms aped from popular culture and repeated ad nauseam. The participants, sophisticated, base, intelligent, ignorant, polished, stupid, and pretentious, are still every bit as self-absorbed. Or, perhaps as one astute critic observed, these are merely the flaws of characters who are young in spirit, if not body, and being indulgent in youth, are "doing things, just doing them because they are people of that sort: young!" (Quiller-Couch)



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TANDY CRONYN

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The Winter's Tale  
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This trip is available for Illinois Shakespeare Society members, Friends of the Arts members and theatre students. Illinois Shakespeare Festival Managing Director Fergus G. Currie will host the group.

A special package price is available which will include all the shows, round-trip bus transportation, and accommodations.

If you would like to join this special excursion, contact the Illinois State University College of Fine Arts office at (309) 438-8322 by August 1.

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At the end of this season,  
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The Festival's educational outreach program is designed to demystify Shakespeare and other authors by presenting their works in the fun and interactive atmosphere of live theatre. The Touring Company of student actors offers assemblies and workshops utilizing Shakespeare and poetry to enhance imagination and creativity, while developing an interest in literature. If your school would like a visit, contact Kris Dallman at (309) 438-5134.

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Founded in 1982 by persons interested in enhancing the Illinois Shakespeare Festival, the Society is a membership organization made up of individuals and businesses who see the Festival as an important cultural resource for Bloomington-Normal, McLean County and all of Central Illinois. The Society's membership has been essential to the Shakespeare Festival's continued growth and increasing artistic quality. For more information about the Society call (309) 438-7314, or write: Illinois Shakespeare Society, Campus Box 5700, Normal, IL 61790-5700

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"O sir, it is better to be brief than tedious.  
...talk no more"

— *Richard III*

**lite rock**  
**107**  
**lite rock...less talk**

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*"She hath more hair than wit,  
and more faults than hairs,  
and more wealth than faults."*

(She's not a First Edition customer.)

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**“A hit, a very palpable hit”**

**Hamlet, 5, 2, 273**



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than The Bard's to  
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You can keep up with the Festival all year long with the Festival's own award-winning web site on the internet.

Season information, background on the company, photos, costume and set designs, free Shakespeare font, plus scholarly and entertaining articles on Shakespeare's plays — of great interest to both students and fans of Shakespeare.

To visit the site, point your browser to this address, or do a search on "Illinois Shakespeare Festival" on any internet search site.

## FESTIVAL FACTS

### RESTROOMS

Restrooms are located on the north side of Ewing Manor, lower level. Handicapped facilities are available — please ask an usher.

### BOX OFFICE

**Westhoff Theatre Box Office** (309) 438-2535  
(Corner of School & Beaufort Streets in Normal)  
Campus Box 5700 • Normal IL 61790-5700  
Open 12:00 - 5:00 p.m. Tuesday thru Saturday and before indoor performances.

### Ewing Box Office

(309) 828-9814  
(Ewing Courtyard)  
Open 6:30-8:00 p.m. (outdoor performance evenings)

### FESTIVAL POLICIES

- Cameras and recording devices of any kind are not allowed in the theatre.
- Glass bottles, coolers, and picnic baskets are not allowed in the Festival theatre. Non-alcoholic drinks not in glass containers are allowed, as well as snack items. No food or drink is allowed in Westhoff Theatre.
- Patrons are asked to refrain from walking on the stage at all times.
- Latecomers will not be seated until a suitable break in the play's action at the discretion of the House Manager and only in seats chosen by the House Manager.
- Smoking is not allowed in the theatre or its immediate area.
- Please turn off watch alarms, beepers, pagers and cell phones. If you need to be reached for an emergency, the House Manager will assist you.

### It's OUTDOOR THEATRE! (RAIN POLICY)

The Illinois Shakespeare Festival is committed to outdoor theatre under the stars (and the occasional sprinkle). If the weather is too dangerous for a performance at Ewing Manor, patrons will be offered the choice of an indoor performance of *The Falcon's Pitch* or *Much Ado About Nothing* or an exchange for another Festival performance based on availability. A special indoor version of the Festival Theatre is located in Westhoff Theatre, at the corner of School and Beaufort Streets in Normal. Listen to WJBC-AM (1230) or WGLT-FM (89.1) after 5:30 p.m. for notification of the move indoors. Parking attendants at Ewing Manor will be able to direct you to Westhoff Theatre.

If weather conditions are deemed dangerous during a performance which is being held outdoors, the play will be stopped. If the play is stopped before final intermission and cannot continue, patrons will be able to redeem their ticket stubs at the Box Office for an upcoming performance. If the play is stopped after intermission, the evening will be considered complete and no ticket exchange will be possible. No refunds can be made for any performance.

## CONTACTING THE FESTIVAL

Illinois Shakespeare Festival  
Campus Box 5700  
Normal, IL 61790-5700

Box Office ..... (309) 438-2535  
Ewing Box Office ..... (309) 828-9814  
Group Sales ..... (309) 438-5134  
Management Office ..... (309) 438-7314  
Fax ..... (309) 438-7214  
Costume Donations ..... (309) 438-5150  
Shakespeare Society ..... (309) 438-7314  
email ..... [shake@oratmail.cfa.ilstu.edu](mailto:shake@oratmail.cfa.ilstu.edu)

- For emergency contact, babysitters may call (309) 828-9814 (outdoor performances) or (309) 438-7314 (indoor performances). Please make sure the babysitter knows your seat location.

*Program Guide design, editing,  
layout, and primary photography by  
Peter Guither.*



# THE FALCON'S PITCH

world premiere of Jeffrey Sweet's adaptation  
of Shakespeare's King Henry VI, Parts 1, 2, and 3

## Adversarii Personae

Henry the Sixth (King of England) ..... JAMIE AXTELL\*  
Queen Margaret of Anjou (Queen of England) ..... TANDY CRONYN\*  
Humphrey, Duke of Gloucester  
(Protector of the Realm, Youngest Brother of Henry V) ..... STEVEN YOUNG  
Cardinal Beaufort (Bishop of Winchester, half brother to Henry IV) ..... PATRICK O'GARA\*

## House of Lancaster

(Descendents of John of Gaunt, fourth son of Edward III)

Edward, Prince of Wales ..... MARK LARSON  
Duke of Somerset ..... BRAD JOHNSON\*

## and their allies...

William de la Pole, Marquis of Suffolk ..... ERIC KRAMER\*  
Duke of Buckingham ..... ALEX KITAY\*  
Old Clifford of Cumberland ..... STEVEN YOUNG  
Young Clifford ..... PETER DADDABBO\*  
Earl of Northumberland ..... ERIC KRAMER\*  
Exeter ..... TIMOTHY KANE\*

## House of York

(Descendents of Edmund Langley, fifth son of Edward III,  
also from the line of Lionel of Clarence, third son of Edward III)

Richard, Duke of York ..... RODERICK PEEPLES\*  
his sons, Edward (later Edward IV) ..... JOSHUA COOMER  
George, Duke of Clarence ..... DAN WOLFE  
Richard (later Richard III) ..... JAY WHITTAKER  
Earl of Rutland ..... AARON FLEISHER

## and their allies...

Earl of Salisbury (Brother-in-Law to Richard, Duke of York) ..... CHRISTOPHER JOHNSON\*  
his son, Earl of Warwick ..... CHRISTOPHER PETERSON\*

## Others...

Dame Eleanor Cobham (Wife of the Protector) ..... DEB HEINIG\*  
Reignier, Duke of Anjou (Father of Margaret) ..... TIMOTHY KANE\*  
Elizabeth Woodville (Wife of Edward IV) ..... ANNMARIE BENEDICT\*  
her son, Young Ned (later Edward V) ..... HAYDEN YOUNG  
Sir John Hume (a priest) ..... DAN WOLFE  
Southwell (a priest) ..... JAY WHITTAKER  
Thomas Horner (an armorer) ..... PETER DADDABBO\*  
his apprentice, Peter Thump ..... RAVI GAHUNIA\*  
Saunders Simpcox ..... TIMOTHY KANE\*  
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A Father ..... PATRICK O'GARA\*  
A Son ..... BRAD JOHNSON\*  
A Page ..... AARON FLEISHER  
Roger Bullingbrook (a conjurer) ..... ANDRES MUNAR  
Margery Jordan (a witch) ..... CARRIE LEE PATTERSON\*  
A Second Witch ..... ERIN SCHNEIDER  
Tutor ..... JOHN FISCHER  
Keepers ..... JOHN FISCHER, STEVEN YOUNG  
Sheriff ..... JOSHUA COOMER  
Messengers ..... JOSHUA COOMER, ANDRES MUNAR  
A Gentleman ..... JOHN FISCHER

## Soldiers, Townspeople, Ladies in Waiting, Pirates, Maids, Falconers

ANDRES MUNAR, JOHN FISCHER, RAVI GAHUNIA\*, CHRISTOPHER PRENTICE\*,  
JOSHUA COOMER, MARK LARSON, ANNMARIE BENEDICT\*, DEB HEINIG\*,  
CARRIE LEE PATTERSON\*, ERIN SCHNEIDER

## Musicians, Groundlings, Vandals

MARY CATHERINE BURKE, GLYNKA L. FRITZ, JESSICA SCHULTE, RYAN SWIKLE

*Note: there will be two 10-minute intermissions.*

Director ..... BRUCE COLVILLE  
Costume Designer ..... KATHRYN ROHE  
Scenic Designer ..... JOHN C. STARK  
Lighting Designer ..... J. WILLIAM RUYLE  
Original Music ..... MARK LARSON  
Sound Designer ..... WOODROW HOOD

## SOME OF THE OTHER PEOPLE WHO CREATED THE '98 FESTIVAL

Calvin MacLean ..... Artistic Director  
Fergus G. Currie ..... Managing Director  
Peter Guither ..... General Manager

## — Stage Managers, Management Staff —

Kathryn Loftin\* ..... Production Stage Manager/ S.M. (Measure)  
Robin A. Misora ..... Stage Manager (Much Ado)/ A.S.M. (Falcon)  
Daren A. C. Carollo ..... Stage Manager (Falcon)/ A.S.M. (Measure)  
Mary Catherine Burke, Jessica Schulte, Ryan Swikle ..... S.M. Assistants  
Bill Jenkins ..... Company Manager/ Assistant Director (Falcon)/ Green Show Director/Adaptor  
Michael Littman ..... Assistant Director (Much Ado)/ Green Show Director/Adaptor  
Kris Dallman ..... Assistant General Manager  
Caroline Gordon ..... Management Office Supervisor  
Steven L. Emanuelson ..... Box Office Manager  
Kate Jordan ..... Marketing Director  
Karen Dunton ..... House Manager  
Ali Balong ..... Museum Coordinator/ Gift Shop Manager  
Brent Engelen ..... Parking Attendant  
Barbara Felmley Funk ..... Executive Director, Illinois Shakespeare Society

## — Text and Movement —

Robin McFarquhar ..... Fight Director  
Ravi Gahunia ..... Fight Captain  
Connie de Veer ..... Choreographer/ Movement Coach  
Alex Kitay ..... Dance Captain  
Eric Klingele ..... Military Advisor  
Christine Sevec-Johnson ..... Vocal/Text/Dialect Coach  
Lori Adams ..... Assistant Vocal Coach

## — Technical Staff —

Dan Browder ..... Festival Technical Director  
Timberley A. Wittrig ..... Assistant Technical Director/ Technical Director (Much Ado)  
Dennis Mays ..... Scene Shop Supervisor  
Patrick M. Leahy ..... Assistant Lighting Designer/ Westhoff Lighting Designer  
Bradley T. Hellwig ..... Assistant Scenic Designer (Falcon)  
Brian Harms ..... Assistant Scenic Designer (Much Ado)  
Karen Bohn ..... Assistant Scenic Designer (Measure)  
Robert S. Keiffer ..... Master Electrician/ Crew  
Megan Geigner ..... Electrician/ Crew  
Amy Harper ..... Electrician/ Crew  
Mike Kruk ..... Electrician/ Crew  
Thad Hallstein ..... Prop Master/ Crew  
Amy Kent ..... Props Artisan/ Crew  
Dan P. Conley ..... Master Carpenter  
Seth Boeckman ..... Carpenter/ Crew  
Michael Compton ..... Carpenter/ Crew  
Brian Phillips ..... Carpenter  
Alicia J. Prisco ..... Carpenter/ Crew  
Janine Vreath ..... Carpenter  
Eric Abbott ..... Apprentice Carpenter/ Crew  
Elizabeth Tyson ..... Scenic Artist

## — Costume Staff —

Kari Beth Rust ..... Costume Shop Supervisor  
Alison Roberts ..... Assistant Costume Designer (Falcon)/ Costume Crew Head (Falcon)  
Kristin Ligeski ..... Assistant Costume Designer (Much Ado)  
Shauna Meador ..... Assistant Costume Designer (Measure)  
Laura Robinson ..... Cutter/ Draper  
Terry Rothenberger ..... Cutter/ Draper  
Catherine Auslander ..... Costume Technician  
Clatie Lou Evans ..... Costume Technician/ Crew  
Tracie Hanks ..... Costume Technician/ Crew  
Tantalaya McKinney ..... Costume Technician/ Costume Crew Head (Much Ado)  
Jennifer Null ..... Costume Technician/ Crew  
Andrea Oess ..... Costume Technician (Falcon)  
Sara Seavey ..... Costume Technician/ Crew/ Costume Crew Head (Measure)  
Sara Lynn Shenasky ..... Costume Technician  
Christal Schanes ..... Crafts Artisan  
Loretta Lee ..... Crafts Assistant

## — Additional Green Show Personnel —

James Major ..... Director of the Madrigal Singers  
featuring: Stephanie Gray, Heather West, Mary Bulley, Brigitte Lehmkuhl,  
Tom Mindock, Andrew Steadman, Ben Cubberly, Jason Gross

## — The Ewing Consort Recorders —

featuring: Sally Hoffmann (coach), Missy Braun, Betsy Cooper, Kathryn Dirks,  
Mandy Grizzle, Stephanie Grizzle, Polly Middleton, Susan Tindall

## — Plus a Host of Very Important Volunteers —

### Festival Policies

- Cameras, glass bottles, coolers, and picnic baskets are not allowed in the theatre.
- Patrons are asked to refrain from walking on the stage at all times.
- Latecomers will not be seated until a suitable break in the play's action at the discretion of the House Manager and only in available seats as determined by the House Manager.
- Smoking is not allowed in the theatre or its immediate area.
- Please turn off watch alarms and pagers.

### Rain Policy

The Illinois Shakespeare Festival is committed to outdoor theatre under the stars (and the occasional sprinkle). We encourage patrons to wear comfortable clothes and bring the rain jacket when there are clouds.

If an outdoor performance is stopped for good before intermission, patrons may exchange their tickets for another performance. If the play is stopped after intermission, the evening will be considered complete and no ticket exchange will be possible. No refunds can be made.

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# ILLINOIS SHAKESPEARE FESTIVAL

## MUCH ADO ABOUT NOTHING

98

## MEASURE FOR MEASURE

Leonato, wealthy rancher of Messina . . . . . PATRICK O'GARA<sup>+</sup>  
 Antonio, his brother . . . . . STEVEN YOUNG  
 Hero, Leonato's daughter . . . . . DEB HEINIG<sup>+</sup>  
 Beatrice, Leonato's niece . . . . . REBECCA MACLEAN<sup>+</sup>  
 Margaret, companion to Hero . . . . . ANNMARIE BENEDICT<sup>+</sup>  
 Ursula, companion to Hero . . . . . CARRIE LEE PATTERSON<sup>+</sup>  
 Don Pedro, Colonel, U. S. Army . . . . . CHRISTOPHER PETERSON<sup>+</sup>  
 Benedick, Captain . . . . . PHILIP EARL JOHNSON<sup>+</sup>  
 Claudio, Lieutenant . . . . . TIMOTHY KANE<sup>+</sup>  
 Don John, Major, bastard brother to Don Pedro . . . . . JAY WHITTAKER  
 Balthasar, Private, attaché to Don Pedro . . . . . CHRISTOPHER PRENTICE<sup>+</sup>  
 Conrade, Sergeant . . . . . PETER DADDABBO<sup>+</sup>  
 Borachio, Sergeant . . . . . BRAD JOHNSON<sup>+</sup>  
 Dogberry, a local constable . . . . . RODERICK PEEPLES<sup>+</sup>  
 Verges, deputy to Dogberry . . . . . JAMIE AXTELL<sup>+</sup>  
 Francis Seacoal, a security guard . . . . . JOHN FISCHER  
 Hugh Oatcake, a security guard . . . . . ANDRES MUNAR  
 Tom Leathercoat, a security guard . . . . . RAVI GAHUNIA<sup>+</sup>  
 Sexton . . . . . ALEX KITAY<sup>+</sup>  
 Friar Francis . . . . . CHRISTOPHER JOHNSON<sup>+</sup>  
 Antonio's Son . . . . . MARK LARSON  
 Tia . . . . . ERIN SCHNEIDER  
 Cook . . . . . JOSHUA COOMER  
 Boy . . . . . NATHAN ADAMS STARK  
 Girl . . . . . ANNA ADAMS STARK  
 Ranch Hands . . . . . DAN WOLFE, ALEX KITAY<sup>+</sup>, JOHN FISCHER  
 Messengers . . . . . CHRISTOPHER JOHNSON<sup>+</sup>, ALEX KITAY<sup>+</sup>  
 Musicians . . . . . SALLY HOFFMANN, GLYNKA L. FRITZ, MARK LARSON,  
 MARY CATHERINE BURKE, RYAN SWIKLE, DAN WOLFE

Setting: Messina, New Mexico. In and around the ranch of Signior Leonato  
 Time: 1917

*Note: there will be one 15-minute intermission.*

Director . . . . . ROBERT E. LEONARD  
 Costume Designer . . . . . TONA SCHENK  
 Lighting Designer . . . . . J. WILLIAM RUYLE  
 Scenic Designer . . . . . DAN ROBINSON  
 Sound Designer . . . . . WOODROW HOOD  
 Original Music . . . . . SALLY HOFFMANN

Vincentio, the Duke . . . . . ERIC KRAMER<sup>+</sup>  
 Angelo, his deputy . . . . . PHILIP JOHNSON<sup>+</sup>  
 Escalus, an elder advisor . . . . . CHRISTOPHER JOHNSON<sup>+</sup>  
 Lucio, a rake . . . . . TIMOTHY KANE<sup>+</sup>  
 1st Officer . . . . . JAY WHITTAKER  
 2nd Officer . . . . . MARK LARSON  
 Mistress Overdone, a bawd . . . . . TANDY CRONYN<sup>+</sup>  
 Pompey, tapster to Mistress Overdone . . . . . STEVEN YOUNG  
 Claudio, a young officer and brother to Isabella . . . . . BRAD JOHNSON<sup>+</sup>  
 Juliet, lover to Claudio . . . . . ERIN SCHNEIDER  
 Provost . . . . . PETER DADDABBO<sup>+</sup>  
 Friar Thomas . . . . . CHRISTOPHER PETERSON<sup>+</sup>  
 Isabella, a novice . . . . . REBECCA MACLEAN<sup>+</sup>  
 Francisca, a nun . . . . . ANNMARIE BENEDICT<sup>+</sup>  
 A Justice . . . . . JOSHUA COOMER  
 Elbow, a constable . . . . . JAMIE AXTELL<sup>+</sup>  
 Froth, a dissolute gentleman . . . . . JOHN FISCHER  
 Aide to Angelo . . . . . CARRIE LEE PATTERSON<sup>+</sup>  
 Mariana, once betrothed to Angelo . . . . . DEB HEINIG<sup>+</sup>  
 Abhorson, an executioner . . . . . ALEX KITAY<sup>+</sup>  
 Barnardine, a prisoner . . . . . RAVI GAHUNIA<sup>+</sup>  
 Citizens and denizens of Vienna . . . . . ANNMARIE BENEDICT<sup>+</sup>,  
 MARY CATHERINE BURKE, JOHN FISCHER,  
 GLYNKA L. FRITZ, DEB HEINIG<sup>+</sup>, ANDRES MUNAR,  
 CARRIE LEE PATTERSON<sup>+</sup>, JESSICA SCHULTE  
 Soldiers and policemen . . . . . JOSHUA COOMER,  
 RAVI GAHUNIA<sup>+</sup>, CHRISTOPHER PRENTICE<sup>+</sup>,  
 RYAN SWIKLE, DAN WOLFE

Time: the present

Place: Vienna

*Note: there will be one 15-minute intermission.*

Director . . . . . CALVIN MACLEAN  
 Costume Designer . . . . . JEANETTE DEJONG  
 Scenic Designer . . . . . MICHELLE NEY  
 Lighting Designer . . . . . J. WILLIAM RUYLE  
 Sound Designer . . . . . RODERICK PEEPLES  
 Dramaturg . . . . . WILLIAM WOODSON

*Be sure to get the Festival's award-winning Program Guide, available from the ushers for only \$1.00, with 40 pages of information about the shows and the company. The Program Guide includes directors notes, background articles, a look behind-the-scenes, and full Green Show information, with photos and much more.*

<sup>+</sup>denotes member of Actors' Equity Association

<sup>+</sup>denotes Equity Membership Candidate



# ILLINOIS SHAKESPEARE FESTIVAL

## MUCH ADO ABOUT NOTHING

98

## MEASURE FOR MEASURE

Leonato, wealthy rancher of Messina ..... PATRICK O'GARA<sup>+</sup>  
 Antonio, his brother ..... STEVEN YOUNG  
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 Sexton ..... ALEX KITAY<sup>+</sup>  
 Friar Francis ..... CHRISTOPHER JOHNSON<sup>+</sup>  
 Antonio's Son ..... MARK LARSON  
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 Messengers ..... CHRISTOPHER JOHNSON<sup>+</sup>, ALEX KITAY<sup>+</sup>  
 Musicians .. SALLY HOFFMANN, GLYNKA L. FRITZ, MARK LARSON,  
 MARY CATHERINE BURKE, RYAN SWIKLE, DAN WOLFE

Vincenzio, the Duke ..... ERIC KRAMER<sup>\*</sup>  
 Angelo, his deputy ..... PHILIP JOHNSON<sup>\*</sup>  
 Escalus, an elder advisor ..... CHRISTOPHER JOHNSON<sup>+</sup>  
 1st Officer ..... JAY WHITTAKER  
 2nd Officer ..... MARK LARSON  
 Mistress Overdone, a bawd ..... TANDY CRONYN<sup>\*</sup>  
 Pompey, tapster to Mistress Overdone ..... STEVEN YOUNG  
 Claudio, a young officer and brother to Isabella ..... BRAD JOHNSON<sup>+</sup>  
 Juliet, lover to Claudio ..... ERIN SCHNEIDER  
 Provost ..... PETER DADDABBO<sup>+</sup>  
 Friar Thomas ..... CHRISTOPHER PETERSON<sup>+</sup>  
 Isabella, a novice ..... REBECCA MACLEAN<sup>\*</sup>  
 Francisca, a nun ..... ANNMARIE BENEDICT<sup>+</sup>  
 A Justice ..... JOSHUA COOMER  
 Elbow, a constable ..... JAMIE AXTELL<sup>+</sup>  
 Froth, a dissolute gentleman ..... JOHN FISCHER  
 Aide to Angelo ..... CARRIE LEE PATTERSON<sup>+</sup>  
 Mariana, once betrothed to Angelo ..... DEB HEINIG<sup>+</sup>  
 Abhorson, an executioner ..... ALEX KITAY<sup>+</sup>  
 Barnardine, a prisoner ..... RAVI GAHUNIA<sup>+</sup>  
 Citizens and denizens of Vienna ..... ANNMARIE BENEDICT<sup>+</sup>,  
 MARY CATHERINE BURKE, JOHN FISCHER,  
 GLYNKA L. FRITZ, DEB HEINIG<sup>+</sup>, ANDRES MUNAR,  
 CARRIE LEE PATTERSON<sup>+</sup>, JESSICA SCHULTE  
 Soldiers and policemen ..... JOSHUA COOMER,  
 RAVI GAHUNIA<sup>+</sup>, CHRISTOPHER PRENTICE<sup>+</sup>,  
 RYAN SWIKLE, DAN WOLFE

Time: the present

Place: Vienna

*Note: there will be one 15-minute intermission.*

Director ..... CALVIN MACLEAN  
 Costume Designer ..... JEANETTE DEJONG  
 Scenic Designer ..... MICHELLE NEY  
 Lighting Designer ..... J. WILLIAM RUYLE  
 Sound Designer ..... RODERICK PEEPLES  
 Dramaturg ..... WILLIAM WOODSON

Director ..... ROBERT E. LEONARD  
 Costume Designer ..... TONA SCHENK  
 Lighting Designer ..... J. WILLIAM RUYLE  
 Scenic Designer ..... DAN ROBINSON  
 Sound Designer ..... WOODROW HOOD  
 Original Music ..... SALLY HOFFMANN

*Be sure to get the Festival's award-winning Program Guide, available from the ushers for only \$1.00, with 40 pages of information about the shows and the company. The Program Guide includes directors notes, background articles, a look behind-the-scenes, and full Green Show information, with photos and much more.*

\*denotes member of Actors' Equity Association

<sup>+</sup>denotes Equity Membership Candidate



*The generous gifts of service and financial support to the theatre campaign by the following individuals and companies are sincerely appreciated.*

### Campaign Committee

Jerry and Carole Ringer, Chairpersons  
John and Nancy Dargan  
Bill and Pat Grogg  
Paul and Sandra Harmon

Dean and Avis Hilfinger  
Phares and Harriet O'Daffer  
Harriett Rust

### Campaign Leadership Donors

Ted and Barbara Allsup  
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Royal and Mary Bartrum  
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Kathryn Bohn and Tom Nielsen  
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Jim and Jeannie Swanson  
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Mildred Templeton  
Wayne and Marilyn Townley  
John Urice and Penny Kolloff  
Carson and Iris Varner  
Dennis and Margaret Watson  
Dave and Kay Williams  
Herb and Janet Wiser  
Guido and Anna Zeller

ALL'S WELL THAT ENDS WELL



# Illinois Shakespeare Festival



BE NOT AFRAID OF  
GREATNESS. SOME ARE  
BORN GREAT, SOME  
ACHIEVE GREATNESS, AND  
SOME HAVE GREATNESS  
THRUST UPON 'EM.

*Twelfth Night, Act II, Scene 5*



## A new home for the Illinois Shakespeare Festival

WE ARE SUCH STUFF AS DREAMS ARE MADE ON.

*The Tempest, Act IV, Scene 1*

Since its inception in 1978, the Illinois Shakespeare Festival has become a treasured summertime cultural tradition in the Bloomington-Normal community. The festival has been a successful representation of Illinois State University's long-standing commitment to sponsor cultural initiatives that benefit residents of and visitors to Central Illinois.

You can help extend this tradition into the next century by supporting the effort to build a permanent theatre to replace the "temporary" structure, whose life has run its course. The longtime dream of a permanent theatre amidst the enchanting surroundings of Ewing Manor is about to become a reality, but your help is needed to make it possible.

Although every effort has been made to keep the existing theatre safe and sound, it is showing its age and becoming expensive to maintain. The seats are worn and uncomfortable; the lighting, sound, and staging systems are outdated; the rest rooms are inconvenient; and the dressing and makeup areas are—well, where are they?

Imagine, instead, a new theatre on the same site as the current facility amidst Ewing Manor's terraced lawns, colorful gardens, and majestic trees, a theatre with Elizabethan detailing and a stone veneer reflecting the stone of the manor house. Sit back and enjoy the comfort of contoured, stadium-type seating while relishing your proximity to the stage.

Beneath a familiar natural canopy of trees and a blue sky that will soon give way to a nighttime sky filled perhaps with stars and moon, you and your fellow patrons of the arts soon realize that every seat in the house is a good seat. From the truss-supported catwalk above you to the spacious stage before you, the production crew readies the new theatre's state-of-the-art lighting and sound systems for the evening's performance. Soon, actors fill the stage, weaving their magic spell and drawing you into the drama, passion, and splendor of another timeless masterpiece by the Bard of Stratford-upon-Avon.

The proposed theatre promises striking improvements, although it will retain all the charming aesthetic qualities that have made the Illinois Shakespeare Festival a uniquely enjoyable experience for thousands of faithful patrons throughout the years. It will perpetuate the relaxed, family-oriented ambience and natural, open-air setting in an infinitely more comfortable and contemporary structure; but, even more than that, it will

- Enrich the community's quality of life and enhance the festival's ability to showcase outstanding productions;
- Introduce youngsters to and help them nurture an appreciation for the works of William Shakespeare and other related playwrights; and
- Enable the Illinois Shakespeare Festival to feature more Equity artists, improve production quality, broaden its promotional presence, and enhance its reputation as a quality cultural attraction.



## The campaign for a new theatre

SO LONG AS MEN CAN BREATHE, OR EYES CAN SEE;  
SO LONG LIVES THIS, AND THIS GIVES LIFE TO THEE.  
Sonnet 18



The campaign goal is \$1.5 million in private donations to help realize the dream of a new theatre for the Illinois Shakespeare Festival. More than \$850,000 in leadership gifts and grants from longtime supporters—including individuals and companies—was raised during the campaign's recently completed first stage.

The campaign needs your commitment to successfully raise the remaining \$650,000. Please consider supporting as generously as possible the effort to build a permanent home for the Illinois Shakespeare Festival. A pledge card is enclosed for your convenience, and your gift can be made over the next two years if you prefer.

Plans call for theatre construction to begin late in 1998 or early in 1999; therefore, it is essential that the campaign goal be reached as soon as possible so the theatre will be ready for the Illinois Shakespeare Festival's first season of the new millennium.

BOLDNESS, BE MY FRIEND!  
ARM ME, AUDACITY!  
*Cymbeline, Act I, Scene 6*



*Your participation is essential to successful completion of the campaign. Although gifts of any amount are appreciated, please consider some of the following special giving opportunities.*



### Seat naming opportunities

Your name will be permanently inscribed on a seat in the new theatre in recognition of a \$1,000 gift (center section seat) or a \$500 gift (intermediate section seat). Donors in this category will also be eligible for priority seating at future festival performances.

IT IS THE CAUSE, IT IS  
THE CAUSE, MY SOUL.  
*Othello*, Act V, Scene 2

### Theatre naming opportunities

Your name will be permanently inscribed in a special section of the new theatre in recognition of a gift of \$5,000 or more. In recognition of a gift of \$1,500 or more, your name will be permanently inscribed on a plaque to be prominently displayed outside the theatre.

### How to make your gift

A pledge card is enclosed for your convenience. Please fill it out and mail it to

Illinois State University  
Illinois Shakespeare Festival  
Theatre Campaign  
Campus Box 8000  
Normal, IL 61790-8000

*Please make your check payable to "Illinois State University Foundation" and write "Shakespeare Theatre Campaign" in the memo section. Gifts are tax deductible to the extent allowed by law.*

### Matching gifts

If you work for a company that has a matching gifts program, you can double—and perhaps even triple!—the value of your gift. And, yes, the combined gift counts toward the previously described naming opportunities. Ask your employer's matching gifts program coordinator for the appropriate form and submit it each time you make a gift to fulfill your campaign pledge.



### Gifts of appreciated stock

You may make a gift of appreciated stock to the theatre campaign and receive additional income tax benefits. Please call the Illinois State University Office of Development to request the appropriate stock gift transfer instructions.

### Questions?

If you have any questions about the new Illinois Shakespeare Festival theatre or about the campaign to finance it, please ask a campaign volunteer or call the Illinois State University Office of Development at (309) 438-8184.

***Thank you for your consideration. Please help transform this long-time dream into a spectacular new theatre for the Illinois Shakespeare Festival!***







- ☐ My (our) entire gift is enclosed.
- ☐ \$\_\_\_\_\_ of my (our) pledge is enclosed. I (we) will donate the balance next year.
- Pledges may be spread over two years. You will receive a pledge reminder one month before the first anniversary of your pledge. Please make your check(s) payable to "Illinois State University Foundation" and write "Shakespeare theatre campaign" in the memo section.*
- ☐ Please charge my gift of \$\_\_\_\_\_ to:
- ☐ VISA      ☐ MasterCard      ☐ Discover

Account number

Expiration date

Cardholder's signature

- ☐ I (we) wish to make a gift of stocks, bonds, or other investment assets. Please contact me (us) with the appropriate transfer information.
- ☐ Please contact me (us) to discuss other naming opportunities that are available in recognition of gifts of more than \$1,000.

## Matching gifts

Companies that have matching gifts programs will match the gifts that fulfill your pledge. If you work for such a company, please submit its matching gifts verification form with each check you write to fulfill your campaign pledge. Do not include anticipated matching gifts in your campaign pledge.



Gifts to the capital campaign to construct a permanent theatre for the Illinois Shakespeare Festival are tax deductible to the extent allowed by law.

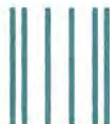
Thank you for your support!



ILLINOIS SHAKESPEARE FESTIVAL THEATRE CAMPAIGN  
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ILLINOIS STATE UNIVERSITY  
P.O. BOX 6901  
NORMAL, IL 61761-9960

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Mailing address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

permanently inscribed on an intermediate side section seat. You will also be eligible for priority seating.

*You will be contacted to arrange the inscription for your seat nameplate.*

Other pledge amounts

☐ \$250      ☐ \$100      ☐ \$ \_\_\_\_\_

Refer to other side of card for more capital campaign pledge information.

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